

Xacariffa.
Grand opera
en un acte.

NOMENCLATURE DES PARTIES.

700.

Partition.

Répétiteur.

Premiers Violons.

Seconds Violons.

Altos.

Basses.

Flûtes.

Oboës.

Clarinettes.

Cors.

Cornet à Piston.

Bassons.

Trompettes.

Trombones.

Ophicléide.

Timballes.

Sonnettes.

Tambour.

Grosse Caisse.

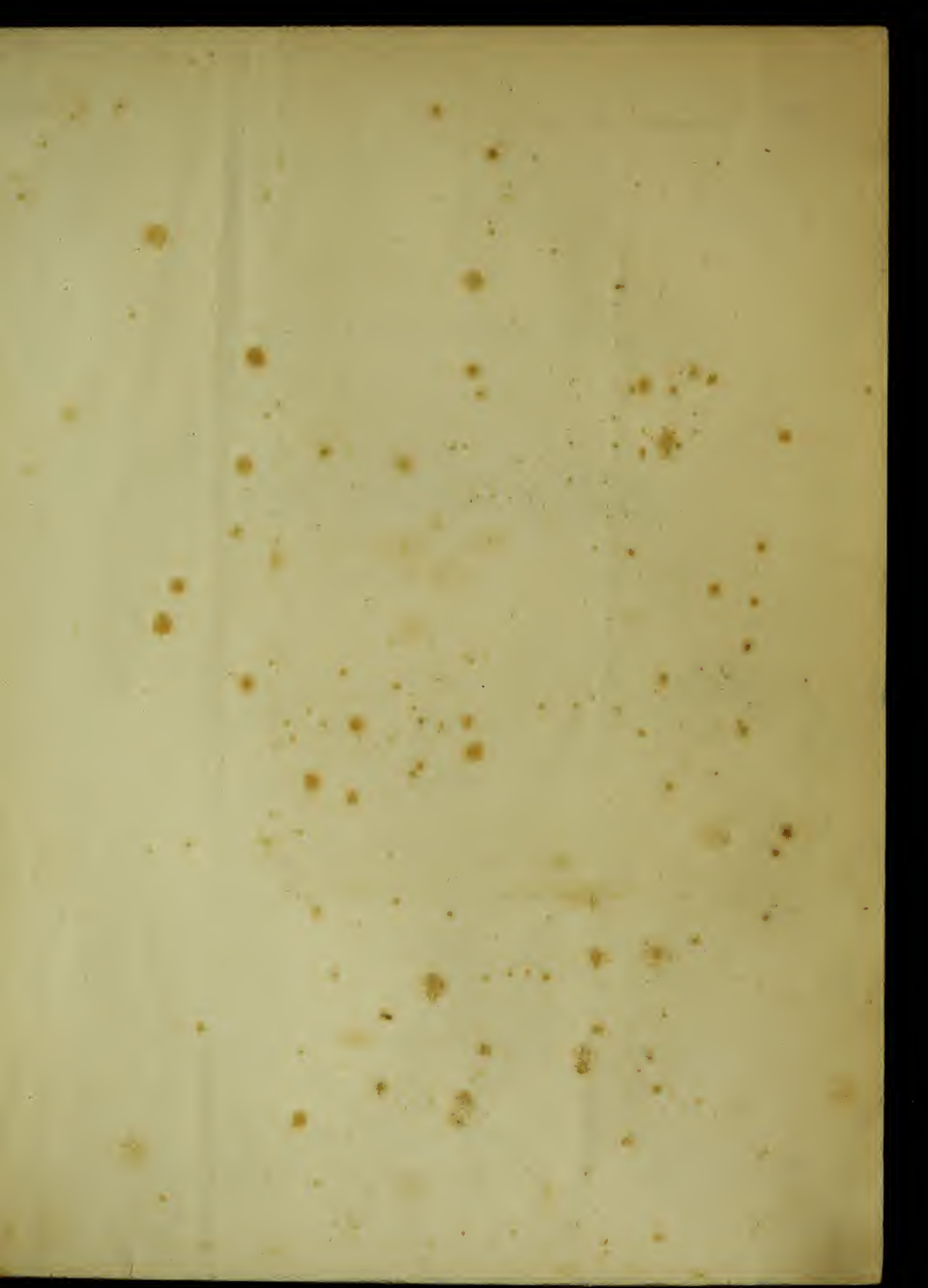
Triangle.

Cimballes.

Harpe.

Parties de Conlisse.

PARTIES.



Courtesy of the
City Archives of Brussels
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Bruxelles
Archief van de Stad Brussel

de Madame
la Princesse de Belgiojoso.

LA

XACARILLA

Grand Opera

en un acte et deux tableaux.

PAROLES DE

M^r E. SCRIBE

MUSIQUE DE

HAERLANT

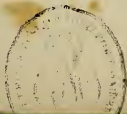
Partition: 150.

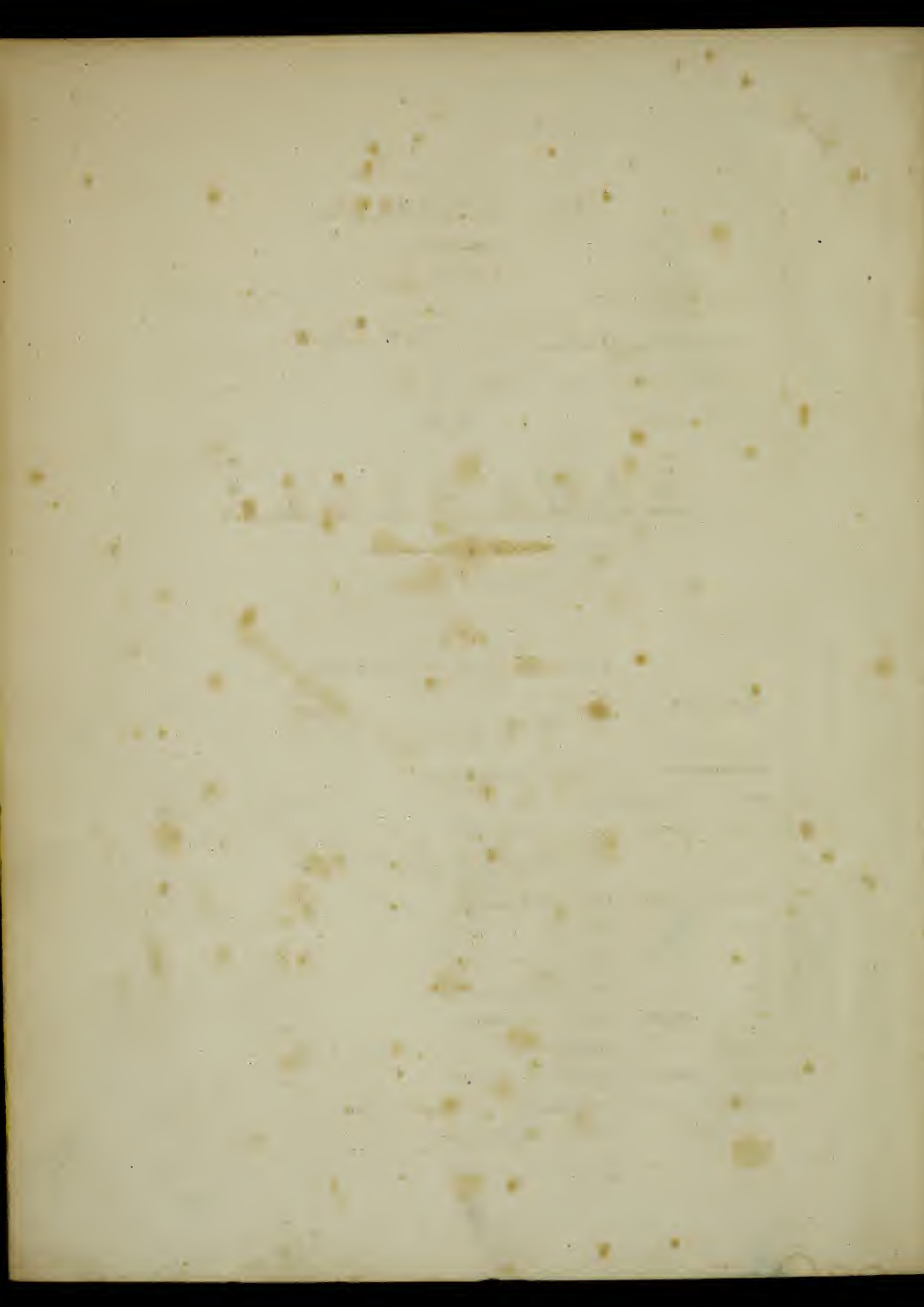
Parties séparées: 200.

*Représenté pour la première fois à Paris,
sur le théâtre de l'Académie R^e de Musique, le 23 Octobre, 1839.*

ET

PARIS, chez **S. RICHALTE**, Éditeur, Boulevard Poissonnière, 10 au 1^{er}
Leprieux, chez Breitkopf et Härtel. 303. R. Propriété des Éditeurs.





LA XACARILLA.

PERSONNAGES.

ACTEURS.

LAZARILLO, aspirant de marine.....	M ^{me} STOLZ. +
NITHARDO, premier corrégidor de Cadix.....	M ^r FEED. PRÉVOST.
COJUËLO, négociant.....	M ^r DÉRIVIS.
RITTA, sa fille.....	M ^{me} DORUS-GRAS.

La scène se passe à Cadix, sur le port et dans la maison de Cojuëlo.

CATALOGUE DES MORCEAUX.

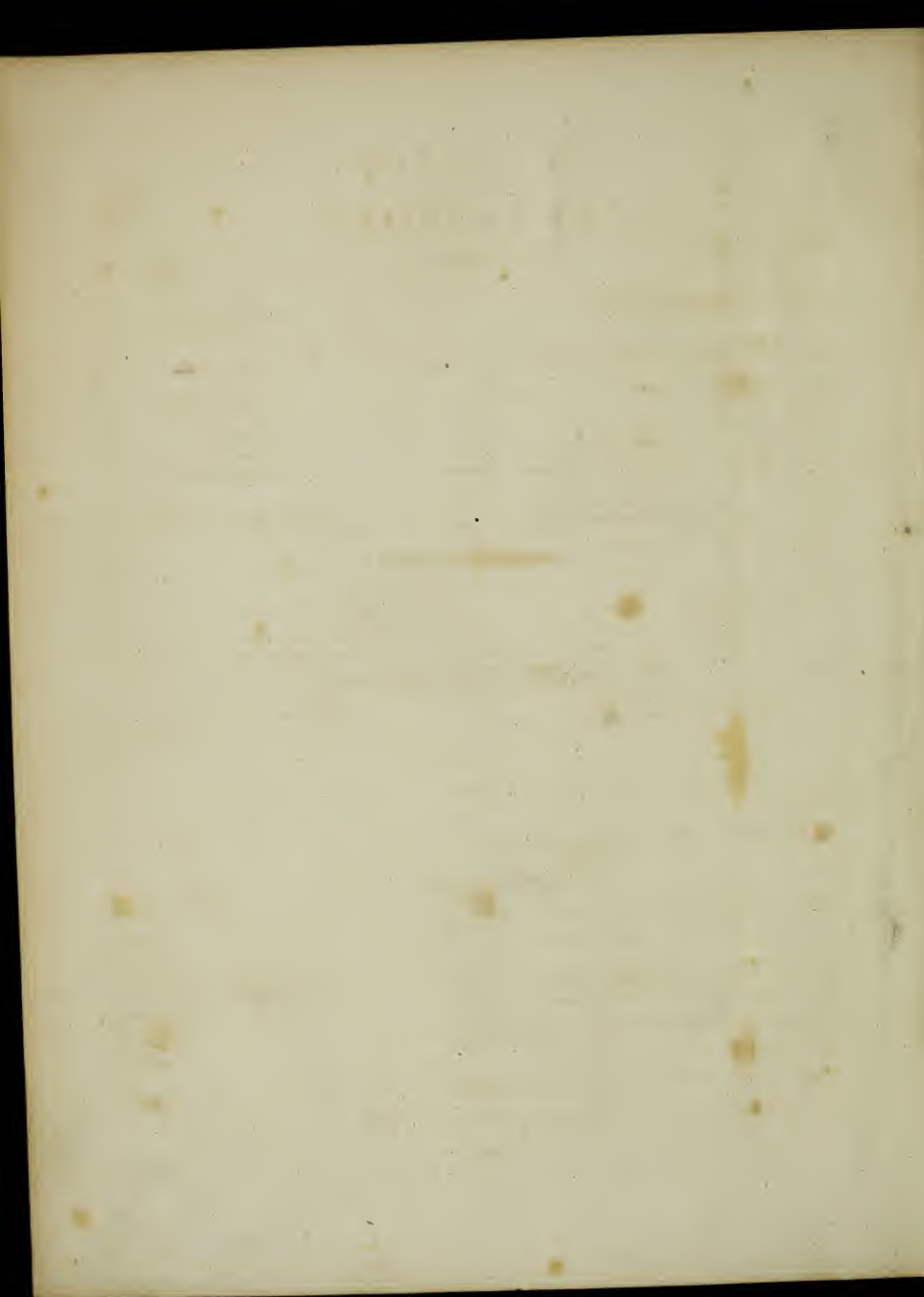
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LA XACARILLA.

OUVERTURE.

All.^o vivace.

Petite Flûte.

Flûte.

Hautbois.

Clarinettes
en sib.

Cors en sib.

Cors en sib.

Trompettes
en sib.

Trompettes
en sib.

Bassons.

Trombones.

Ophicléide.

Timbales
sol. sib. mib.

Violons.

Altos.

Violoncelles.

Contre-Basses.

Grosse-Caisse.

This page of musical notation features 18 staves, organized into two columns of nine. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings *FF* (fortissimo) and *F* (forte) are prominent in the first column, while *P* (piano) appears in the second column. The paper is aged, showing signs of wear, including stains and discoloration.

Cl
C^o en mib

B^{as}
Ophic.

C^o en mib.

And.^{te}

pp

pizz

This image shows a page of handwritten musical notation, likely a score for a string quartet. The notation is arranged in a grid-like format with multiple staves. The top section includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The notation features various musical symbols, including notes, rests, and dynamic markings such as "pizz" (pizzicato). The handwriting is in ink on aged, slightly yellowed paper. The bottom section of the page shows additional staves, possibly for a second set of instruments or a continuation of the same parts. The overall layout is typical of a handwritten musical score from the late 19th or early 20th century.

Handwritten musical score for a string ensemble, featuring multiple staves with various musical notations including dynamics (p, pp, f), articulation (arco, pizz), and effects (trémolo, solo). The score is written in a system of 14 staves, with the first 10 staves grouped by a brace on the left. The notation includes treble and bass clefs, key signatures of one flat, and various rhythmic values. Dynamics such as *p*, *pp*, and *f* are used throughout. Articulation marks like *arco* and *pizz* are present. A *trémolo* effect is indicated in the 11th staff, and a *solo* marking appears in the 12th staff. The score concludes with a final measure in the 14th staff.

Handwritten musical notation on page 6, featuring 18 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "ff" (fortissimo). The staves are arranged in a single system, with some staves containing multiple measures of music. The notation is dense and detailed, typical of a musical score.

This page of musical notation is for a string quartet, consisting of 16 staves. The notation is arranged in two systems of eight staves each. The first system includes staves for Violin I, Violin II, Viola, and Violoncello (Cello). The second system includes staves for Violin I, Violin II, Viola, and Violoncello. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'pizz'. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation is arranged in two systems of eight staves each. The first system includes staves for Violin I, Violin II, Viola, and Violoncello. The second system includes staves for Violin I, Violin II, Viola, and Violoncello. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'pizz'.

This page contains a musical score for a large ensemble, possibly a symphony or a large band. The score is written on 24 staves, organized into four systems of six staves each. The notation includes a variety of musical symbols: notes, rests, beams, and dynamic markings. The first system shows a complex arrangement of notes and rests, with some staves having multiple measures. The second system continues the musical development, with some staves featuring more complex rhythmic patterns. The third system shows a continuation of the musical themes, with some staves having more complex rhythmic patterns. The fourth system concludes the page with a final measure on each staff. The notation is clear and well-organized, typical of a professional musical score.

This page of musical notation, page 9, contains multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- Dynamic markings:** *p* (piano), *pp* (pianissimo), and *legato*.
- Performance instructions:** *arco* (arco) and *trem.* (tremolo).
- Other markings:** *trw* (trill) and *pp* (pianissimo).

The notation is arranged in a grid-like fashion, with staves grouped together. The page is numbered 9 in the top right corner.

This page contains a handwritten musical score for a large ensemble, likely a symphony or concert band. The score is written on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is written in a clear, legible hand, with some corrections and erasures visible. The first system of staves (1-6) shows the beginning of the piece, with a key signature change from B-flat major to E-flat major (three flats) in the second measure. The second system (7-12) continues the development of the music, featuring a variety of note values and rests. The third system (13-18) concludes the page, with a final cadence in the last measure. The overall structure of the score suggests a complex and expressive musical work.

P^{re} Fl.
 Fl.
 Hautb.
 Cl.
 C^{on} en ut.
 B^{as}

pp
 pp
 pp

12 All.

The musical score is arranged in 12 staves. The first 10 staves are primarily chordal or rhythmic accompaniment. The 11th and 12th staves contain more complex, flowing melodic lines. Dynamics include *F* (forte), *p* (piano), *pp* (pianissimo), and *en sib* (sibylla). The notation includes various note values, rests, and articulation marks.

This page of musical notation features 15 staves. The first group consists of seven staves, and the second group also consists of seven staves, with a single staff at the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'F' (forte) and 'pp' (pianissimo). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation is dense and complex, suggesting a high level of musical difficulty.

This image shows a page of handwritten musical notation for a 12-part setting of the hymn "Nun danket alle Gott". The score is arranged in two systems of six staves each. The top system includes parts for Soprano, Alto, Tenor, Bass, and two keyboard parts (likely Organ and Harpsichord). The bottom system includes parts for Soprano, Alto, Tenor, Bass, and two keyboard parts. The notation is in G major (one sharp) and 4/4 time. The piece features various musical notations including notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). The handwriting is in ink on aged paper.

1

This page of musical notation, numbered 16, contains a complex arrangement of staves. The notation is written in a historical style, featuring a variety of note values including sixteenth and thirty-second notes, often beamed together in rapid passages. The key signature is B-flat major (two flats). The score includes several dynamic markings: *pp* (pianissimo) appears in the upper right section, *p* (piano) is used in the lower right, and *solo* is marked above a staff in the middle right. There are also markings for *tr-w* (trill with grace notes) and *tr* (trill). The notation is dense, with many slurs and ties indicating long phrases. The bottom of the page features the number 8055, R., and the letters FP.

This page of musical notation, page 17, contains 15 staves of music. The notation is complex, featuring various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature is B-flat major (two flats). The dynamic markings are as follows:

- Staff 1: *F*
- Staff 2: *F*
- Staff 3: *F*
- Staff 4: *F*
- Staff 5: *FF*
- Staff 6: *F*
- Staff 7: *F*
- Staff 8: *F*
- Staff 9: *F*
- Staff 10: *F*
- Staff 11: *F*
- Staff 12: *FF*
- Staff 13: *FF*
- Staff 14: *FF*
- Staff 15: *FF*

Other markings include *p* (piano), *tr* (trill), and *solo* in the 11th staff. The notation is arranged in a system with 15 staves, each with its own clef and key signature.

Musical score page 13, featuring 15 staves. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are arranged in a single system. The first staff is a treble clef, and the others are a mix of treble and bass clefs. The score is divided into measures by vertical bar lines. The music is written in a style typical of 19th-century musical notation.

Dynamic markings visible on the page include:

- pp* (pianissimo) at the beginning of the first staff.
- pp* (pianissimo) at the beginning of the second staff.
- pp* (pianissimo) at the beginning of the third staff.
- pp* (pianissimo) at the beginning of the fourth staff.
- pp* (pianissimo) at the beginning of the fifth staff.
- pp* (pianissimo) at the beginning of the sixth staff.
- pp* (pianissimo) at the beginning of the seventh staff.
- pp* (pianissimo) at the beginning of the eighth staff.
- pp* (pianissimo) at the beginning of the ninth staff.
- pp* (pianissimo) at the beginning of the tenth staff.
- pp* (pianissimo) at the beginning of the eleventh staff.
- pp* (pianissimo) at the beginning of the twelfth staff.
- pp* (pianissimo) at the beginning of the thirteenth staff.
- pp* (pianissimo) at the beginning of the fourteenth staff.
- pp* (pianissimo) at the beginning of the fifteenth staff.

This page of musical notation, numbered 19, contains a complex arrangement of musical staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano). The staves are organized into systems, with some staves featuring treble clefs and others featuring bass clefs. The notation is dense and detailed, with many notes and rests visible across the page.

This page of a musical score, numbered 20, contains a complex arrangement of musical staves. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, as well as rests and dynamic markings such as *cres* (crescendo), *f* (forte), *ff* (fortissimo), and *p* (piano). The score is organized into systems, with some staves featuring repeat signs. The bottom of the page includes the publisher's information: 8035. R. and the dynamic marking *ff*.

First system of musical notation, measures 1-6. The score includes five staves. The first staff (treble clef) has a *rallent* marking. The second staff (treble clef) has a *p* marking. The third staff (bass clef) has a *rallent* marking. The fourth staff (bass clef) has a *p* marking. The fifth staff (bass clef) has a *rallent* marking.

Second system of musical notation, measures 7-12. The score continues with five staves, maintaining the same instrumentation and key signature as the first system.

Hautb

Cl

B^{ss}

Third system of musical notation, measures 13-18. This system introduces a sixth staff, labeled 'Hautb' (Hautbois) and 'Cl' (Clarinete). The fourth staff is labeled 'B^{ss}' (Bassoon). The notation continues with various musical symbols and dynamics.

This page of musical notation, page 22, contains 18 staves. The notation is written in a single system. The staves are arranged in a single system, with some staves containing more complex notation than others. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano). The staves are arranged in a single system, with some staves containing more complex notation than others.

This page of musical notation, page 25, contains 18 staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. The key signature is B-flat major (two flats). Dynamic markings, specifically the letter 'F' for fortissimo, are placed above or below various notes throughout the score. The staves are arranged in a traditional Western musical format, with treble and bass clefs used. The notation is dense and fills most of the page.

3055. R.

This image shows a page of handwritten musical notation, likely a score for a 19th-century piece. The notation is written on 24 staves, organized into systems of four staves each. The notation includes various musical symbols such as notes, rests, and clefs. The bottom staff has the text "C. 1a C-B" and a series of double bar lines.

This page contains a handwritten musical score for a 12-part setting of "The Lord's Prayer". The score is organized into two systems of six staves each. The first system consists of six vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2), and the second system consists of six instrumental staves (Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone). The notation is written in a clear, legible hand, featuring various musical symbols such as notes, rests, and dynamic markings like "F" and "pp". The page is numbered "25" in the top right corner.

Handwritten musical score on page 26, featuring multiple staves with musical notation. The score includes various musical elements such as notes, rests, and dynamic markings. The notation is written in a historical style, with some staves showing complex rhythmic patterns and others showing more straightforward melodic lines. The dynamic markings include *F* (forte), *FF* (fortissimo), *PP* (pianissimo), and *P* (piano). The score is organized into systems, with each system containing multiple staves. The notation is written in a historical style, with some staves showing complex rhythmic patterns and others showing more straightforward melodic lines. The dynamic markings include *F* (forte), *FF* (fortissimo), *PP* (pianissimo), and *P* (piano). The score is organized into systems, with each system containing multiple staves. The notation is written in a historical style, with some staves showing complex rhythmic patterns and others showing more straightforward melodic lines. The dynamic markings include *F* (forte), *FF* (fortissimo), *PP* (pianissimo), and *P* (piano).

This is a page from a musical score, likely for a symphony orchestra. It contains 15 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used are 'f' (forte), 'dim' (diminuendo), 'pp' (pianissimo), and 'rall' (rallentando). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is arranged in a traditional orchestral format, with staves for different instruments or sections. The page shows a progression of musical ideas, with some staves featuring more complex rhythmic patterns and others providing harmonic support. The overall style is characteristic of late 19th or early 20th-century orchestral music.

This page of musical notation, page 29, contains 18 staves. The notation is written in a key signature of two flats (B-flat and E-flat). The first staff has a treble clef and a key signature change to one flat (B-flat). The second staff has a treble clef and a key signature change to two flats. The third staff has a treble clef and a key signature change to one flat. The fourth staff has a treble clef and a key signature change to two flats. The fifth staff has a treble clef and a key signature change to one flat. The sixth staff has a treble clef and a key signature change to two flats. The seventh staff has a treble clef and a key signature change to one flat. The eighth staff has a treble clef and a key signature change to two flats. The ninth staff has a treble clef and a key signature change to one flat. The tenth staff has a treble clef and a key signature change to two flats. The eleventh staff has a treble clef and a key signature change to one flat. The twelfth staff has a treble clef and a key signature change to two flats. The thirteenth staff has a treble clef and a key signature change to one flat. The fourteenth staff has a treble clef and a key signature change to two flats. The fifteenth staff has a treble clef and a key signature change to one flat. The sixteenth staff has a treble clef and a key signature change to two flats. The seventeenth staff has a treble clef and a key signature change to one flat. The eighteenth staff has a treble clef and a key signature change to two flats. The notation includes various musical symbols, including notes, rests, and dynamic markings like *p*, *pp*, and *solo*. The word *solo* appears above the third staff. The dynamic marking *p* appears below the second, fourth, fifth, seventh, eighth, tenth, twelfth, thirteenth, and fourteenth staves. The dynamic marking *pp* appears below the first, sixth, seventh, and eighth staves. The notation is written in a style typical of early 20th-century musical manuscripts.

This page of musical notation, numbered 50, contains 18 staves of music. The notation is arranged in two systems of nine staves each. The top system includes staves with treble and bass clefs, featuring various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The bottom system includes staves with bass clefs, also featuring various musical symbols and dynamic markings. The notation is complex, with many notes and rests, and is likely a score for a large ensemble or orchestra.

This page of musical notation contains 18 staves. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. The key signature is B-flat major (two flats). Dynamic markings include *f* (forte) on staves 3, 4, 5, and 11. A *tr* (trill) marking appears on staff 11. A *ff* (fortissimo) marking is present on staff 12. The notation includes various rests, accidentals, and phrasing slurs. The bottom of the page features a section labeled "C^{ma} la C.B." followed by three double bar lines.

Un poco piu mosso

Musical score for a piano piece, page 52. The score is in B-flat major and 3/4 time. It features multiple staves for piano and solo parts. The tempo is "Un poco piu mosso". The score includes dynamic markings such as "p rallent", "p cres", "p", "F", and "solo". The bottom section of the score shows a "Unis" (unison) section with a double bar line and repeat signs.

Un poco piu mosso

This page of musical notation, numbered 55, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include 'p cres' (piano crescendo) and 'pp cres' (pianissimo crescendo). The staves are organized into systems, with some staves featuring a double bar line and a repeat sign. The notation is written in a style typical of early 20th-century musical manuscripts.

Handwritten musical notation on 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'F' (forte). The staves are arranged in a single system, with some staves containing double bar lines and repeat signs. The handwriting is in ink on aged paper.

This page contains a musical score for a large ensemble, possibly a symphony or a large band. The score is written on 18 staves, arranged in a system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into measures by vertical bar lines. The notation is complex, with many notes and rests, indicating a dense musical texture. The dynamic marking 'F' (forte) is visible on several staves, indicating a loud section of the music. The page number '31' is in the top right corner.

This page contains a handwritten musical score for a large ensemble, likely a symphony or concert band. The score is written on 18 staves, organized into three systems of six staves each. The notation is complex, featuring a variety of note values, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes a variety of musical elements, such as melodic lines, harmonic support, and rhythmic patterns. There are several instances of repeat signs and dynamic markings like *ff* (fortissimo) and *f* (forte). The handwriting is in dark ink, and the paper shows signs of age and wear.

This page of musical notation, numbered 37, contains 18 staves. The notation is arranged in two systems of nine staves each. The top system (staves 1-9) features a variety of musical symbols, including notes, rests, and dynamic markings. The bottom system (staves 10-18) continues the musical composition, with some staves showing more complex rhythmic patterns and dynamic markings. The notation is written in a standard musical script, with notes and rests clearly visible on the staves.

This page contains a musical score for a large ensemble, likely a symphony or concert band. The score is written on 21 staves, organized into three systems of seven staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system of staves (1-7) shows a complex arrangement of notes and rests, with some staves featuring long, horizontal lines indicating sustained sounds or specific techniques. The second system (8-14) continues the musical development, with staves 10 and 11 showing more intricate rhythmic patterns. The third system (15-21) concludes the page, with staves 18 and 19 featuring prominent, repeated rhythmic figures. The overall layout is dense and detailed, typical of a professional musical manuscript.

N^o 1

39

INTRODUCTION

Allegro

Petite Flûte
 Flûte
 Hautbois
 Clarinettes
 en UT
 Cors en SOL
 Cors en UT
 Trompettes
 en RÉ
 Bassons
 Trombones
 Ophycléide
 Timbales
 SOL-RÉ
 Violons
 Altos
 LAZARILLO
 NITARDO
 CHOEUR
 Violoncelle
 Contre-Basse

Musical score for a string quartet, featuring four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and dynamics include:

- Violin I:** *p* (piano) marking in the third measure.
- Violin II:** *p* (piano) marking in the third measure.
- Viola:** *p* (piano) marking in the third measure.
- Cello/Double Bass:** *p* (piano) marking in the third measure.
- Violin I:** *cres* (crescendo) marking in the first measure.
- Violin II:** *cres* (crescendo) marking in the first measure.
- Viola:** *cres* (crescendo) marking in the first measure.
- Cello/Double Bass:** *cres* (crescendo) marking in the first measure.
- Violin I:** *pizz* (pizzicato) marking in the fifth measure.
- Violin II:** *pizz* (pizzicato) marking in the fifth measure.
- Viola:** *pizz* (pizzicato) marking in the fifth measure.
- Cello/Double Bass:** *pizz* (pizzicato) marking in the fifth measure.
- Violin I:** *arco* (arco) marking in the sixth measure.
- Violin II:** *arco* (arco) marking in the sixth measure.
- Viola:** *arco* (arco) marking in the sixth measure.
- Cello/Double Bass:** *arco* (arco) marking in the sixth measure.
- Violin I:** *pp* (pianissimo) marking in the sixth measure.
- Violin II:** *pp* (pianissimo) marking in the sixth measure.
- Viola:** *pp* (pianissimo) marking in the sixth measure.
- Cello/Double Bass:** *pp* (pianissimo) marking in the sixth measure.

This page of musical notation, numbered 61 in the top right corner, contains 15 staves of music. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in dense groups. The key signature is one sharp (F#), and the time signature is 4/4. The staves are arranged in a single system. The notation includes various dynamic markings: *cres* (crescendo) appears on staves 2, 3, 4, 11, 12, 13, 14, and 15; *p* (piano) appears on staves 4 and 15; *pp* (pianissimo) appears on staff 6; and *f* (forte) appears on staves 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, and 15. There are also markings for *fz* (forzando) on staves 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, and 15. The notation is written in a style typical of 19th-century musical manuscripts, with a focus on intricate rhythmic patterns and dynamic contrast.

[illegible]

CHORUS

Ah! quel bon-heur quel heureux sort merci seigneur co-re-gidor merci seigneur co
 Ah! quel bon-heur quel heureux sort merci seigneur co-re-gidor merci seigneur co
 Ah! quel bon-heur quel heureux sort merci seigneur co-re-gidor merci seigneur co

NOTES. R.

re-zidlor merci merci mer ci merci seigneur corre-zi dor nous-quême triste quaran tai-ne

re-zidlor merci merci mer ci merci seigneur corre-zi dor nous-quême triste quaran tai-ne

re-zidlor merci seigneur corre-zi dor nous-quême triste quaran tai-ne

de puis long temps à bord en chaî ne nous allons prendre notre es sor mer ci seigneur cor re gi

de puis long temps à bord en chaî ne nous allons prendre notre es sor mer ci seigneur cor re gi

de puis long temps à bord en chaî ne nous allons prendre notre es sor mer ci seigneur cor re gi

p

pizz

pizz

f solo

pizz

[illegible]

- dor merci seigneur cor - re - gi - dor ah quel bon - heur quel heu - reux sort nous-pou- vons pren - dre no - tre es-
 - dor merci seigneur cor - re - gi - dor ah quel bonheur quel heureux sort nous-pou- vons prendre notres
 merci seigneur cor - re - gi - dor ah quel bonheur quel heureux sort nous-pou- vons prendre notres

- sor - ah quel bon - heur quel heu - - reux sort merci mer - ci seigneur cor - re - gi -
 - sor - ah quel bonheur quel heureux sort merci mer - ci seigneur cor - re - gi -
 - sor - ah quel bonheur quel heureux sort merci mer - ci seigneur cor - re - gi -

- dor - ah quel bonheur quel heureux - sort - mer-ci seigneur cor-re-gi - dor merci seigneur cor-re - gi -
 - dor - ah quel bonheur quel heureux - sort - mer-ci seigneur cor-re-gi - dor merci seigneur cor-re - gi -
 - dor - mer-ci seigneur cor-re - gi -

The musical score is written for a large ensemble, likely a symphony or a large band, with multiple staves. The music is in a key of D major (indicated by two sharps) and a 4/4 time signature. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *F* (forte) and *p* (piano) are used throughout. The lyrics are in French and are repeated across several staves.

The lyrics are:

 - dor merci seigneur corre-gi dor merci seigneur corre-gi dor merci merci merci sei gneur corre-gi dor

 - dor merci seigneur corre-gi dor merci seigneur corre-gi dor merci merci merci sei gneur corre-gi dor

 - dor merci seigneur corre-gi dor merci seigneur corre-gi dor merci merci merci sei gneur corre-gi dor

51

Fl.

Hautb.

Cl.

C.

B.

Violoncelle

3/4

M. F.

Mais est-ce bien en rè-gle

ch mais re-lis en cor

pizz

Cl. en UT

B \flat

pizz

arco

pp

pp solo

pizz

arco

pp

pizz

(liant)

arco

nous de Ca dix premier corré-gi dor nous attes tons pourqu'en fâsse u...

Fl.

Cl.

C. entr.

Cb.

Vn.

Va.

Vla.

Fg.

S.

sa - ge que Jean La - za - ril - lo ma - rin de l'é - qui - pa - ge du vais - seau le Sau - Sal - vi -

Cl.
Ct. en SOL
Ct. en UT
B.
Fl.
Ob.
Cl.
Bs.
Tpt.
Tbn.
Tub.
Cm.
Cym.
Harp.
_ dor ar_ ri_ ve du Mex i_ que et qu'il a dans ce port fi_ de_ le ment su_ bi sa qua_ ran_

105

Musical score for a piece, page 54. The score includes staves for various instruments and voices. The key signature has two sharps (F# and C#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics include "cres", "f", "pp", and "pizz". The lyrics are in French and appear to be a liturgical or religious text.

The lyrics are:

re_gi_dor mer ci seigneur cor re_gi_dor mer ci mer ci mer ci mer ci seigneur cor re_gi_dor
 re_gi_dor mer ci seigneur cor re_gi_dor mer ci mer ci mer ci mer ci seigneur cor re_gi_dor
 re_gi_dor mer ci seigneur cor re_gi_dor mer ci seigneur cor re_gi_dor

The score includes various musical notations such as "cres", "f", "pp", and "pizz".

soln

a p

p

sol

cres

p

vez avec le permis que voi là ad mirer no tre vil le et sa splendeur nou vel le et re voir vos a mis dont le cœur vous ap

The musical score is written for a large ensemble, likely a symphony or concert band, with multiple staves. The notation includes complex rhythmic patterns, dynamic markings (e.g., *F*, *p*, *tr*), and articulation marks. The score is divided into measures by vertical bar lines.

The vocal parts include the following lyrics:

C'est le 1^{er} Vol
 Laz.
 pel le
 oui des amis quand on en a
 merci merci merci mer ci
 merci merci merci mer ci
 merci merci merci mer ci
 C'est la C-B.

The score concludes with a double bar line and the number 8075. R.

Musical score for a choral and instrumental ensemble, page 53. The score features multiple staves with complex musical notation, including various dynamics (cres, p, f) and articulation marks. The bottom section includes French lyrics for a choral part.

re-gi-dor merci merci mer-ci mer-ci-seigneur cor-re-gi-dor depuis si long-tems atten-du-e
 re-gi-dor merci merci mer-ci mer-ci-seigneur cor-re-gi-dor depuis si long-tems atten-du-e
 re-gi-dor mer-ci-seigneur cor-re-gi-dor depuis si long-tems atten-du-e

la li_ber.té nous est ren du_e nous pouvons prendre notre es sor mer.ci seigneur cor_re_gi
 la li_ber.té nous est ren du_e nous pouvons prendre notre es sor mer.ci seigneur cor_re_gi
 la li_ber.té nous est ren du_e nous pouvons prendre notre es sor mer.ci seigneur cor_re_gi

Musical notation includes various instruments (strings, woodwinds, brass) and vocal parts. The score is written in G major and 4/4 time. The lyrics are in French. The piece features a variety of musical textures, including homophonic and polyphonic passages.

musical score for a symphony, page 46. The score is in G major and 4/4 time. It features multiple staves for strings and woodwinds. The bottom section includes vocal parts with French lyrics. Dynamics include *pp*, *p*, *cres*, and *arco*.

Lyrics (bottom section):

- dor merci seigneur corre - gi - dor
nous allons prendre notre es - sor merci seigneur corre - gi -
- dor merci seigneur corre - gi - dor
nous allons prendre notre es - sor merci seigneur corre - gi -
- dor merci seigneur corre - gi - dor
nous allons prendre notre es - sor merci seigneur corre - gi -

- dor merci seigneur corre - gi - dor
 - dor merci seigneur corre - gi - dor
 merci seigneur corre - gi - dor

ah quel bon - heur quel heu - reux
 ah quel bon heur quel heu - reux
 ah quel bon heur quel heu - reux

sort nous - pou - vons pren - dre no - tre es -
 sort nous pou - vons pren - dre no - tre es -
 sort nous - pou - vons pren - dre no - tre es -

musical score page 43, featuring multiple staves with musical notation and French lyrics. The lyrics are:

- sor ah quel bon-heur quel heu-reux sort merci mer-ci seigneur cor-re-gi -

- sor ah quel bonheur quel heureux sort merci mer-ci seigneur cor-re-gi -

- sor ah quel bonheur quel heureux sort merci mer-ci seigneur cor-re-gi -

[illegible]

- ci seigneur cor-re-gi-dor merci mer-ci merci seigneur-corre-gi
 - ci seigneur cor-re-gi-dor merci mer-ci merci seigneur-corre-gi
 - ci seigneur cor-re-gi-dor merci mer-ci merci seigneur-corre-gi

C^{mo} la C-B.

This page contains a musical score for piano, consisting of 15 staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The first two measures show dense, rhythmic patterns across most staves. The third measure introduces several dynamic markings: 'dim' (diminuendo) appears on the second and fourth staves, and 'p' (piano) and 'dim' appear on the seventh and eighth staves. The fourth measure continues the patterns, with 'pp' (pianissimo) appearing on the eleventh staff and 'P' (piano) and 'pp' appearing on the twelfth staff. At the bottom of the page, there are four staves with the word 'dor.' (Dorian mode) written on the first two, and a double bar line on the third and fourth. The bottom-most staff has a double bar line in the first measure and continues the rhythmic pattern in the second and third measures.

All.^º
 p trem: All.^º
 p trem: pp
 Lazarillo. Récit.
 Quichacun deuse loigne etjoyeux et content
 p trem:

Violin I: pizz. F arco P

Violin II: pizz. F arco P

Cello/Double Bass: pizz. F arco P

Recit.

et moi seul dans ca dix cette ville inconnue je n'ai pas un a'

[illegible]

ta mes a-mours et ma seu-le pen-sée
 toi qu'a Bur.

Récit.

All^o

gos en partant j'ai lais-sée pour obte-nir ta main pauvre jesus par-

P FP

P FP

P FP

P All^o FP

lento.

ti mon amour est le même et ma for-tune et ma fortune aus-si.

F p

F p

F p

F p

F p

F p

lento.

lento.

Handwritten musical notation: *Handwritten musical notation (likely a continuation or correction of the previous system).*

N^o 2.

69

AIR.

Andante.

Petite flûte.

Flûte.

Hautbois.

Clarinettes
en SI b.

Cors en MI b.

Cors en SI b.

Trompettes
en SI b.

Bassons.

Bassons.

Trombones.

Ophicleïde.

Timbales
en FA UT.

Violons.

Altos.

LAZARILLO.

Violoncelles.

C. Basse.

8055 R.

Cl⁵ en Mi^b.

p

sol.

p

arco. pizz. arco. pizz. arco. pizz. arco. pizz. arco. pizz.

arco. pizz. arco. pizz. arco. pizz. arco. pizz. arco. pizz.

arco. pizz. arco. pizz. arco. pizz. arco. pizz. arco. pizz.

très se a dieu ai-jeditenquit tant le port a dieu je vais dans ma de très se cher

arco. pizz. arco. pizz. arco. pizz. arco. pizz. arco. pizz.

arco. pizz. arco. pizz. arco. pizz. arco. pizz. arco. pizz.

Hautb:

Cl:

F *PP* *F* *PP* *F* *PP* *F* *PP*

arco. pizz. arco. pizz. arco. pizz. arco. pizz. arco. pizz.

arco. pizz. arco. pizz. arco. pizz. arco. pizz. arco. pizz.

arco. pizz. arco. pizz. arco. pizz. arco. pizz. arco. pizz.

cher la fortune ou la mort a dieu a dieu je vais dans ma de

arco. pizz. arco. pizz. arco. pizz. arco. pizz. arco. pizz.

arco. pizz. arco. pizz. arco. pizz. arco. pizz. arco. pizz.

Fl.

cres.

cres.

solo.

cres.

cres.

cres.

cres.

cres.

tres

se je vais je vais chercher la fortune ou la mort je revien

cres.

cres.

Ave Maria
 pleindelen dres se mettreates piéds tous mes tre. sors d. dieu na gentillemai

solo.

p pp

tres se je vais chercher la fortune ou la mort voi ci la tem.

pe - te voi ci ses é clats la mort surnia

Handwritten musical score for a piece in B-flat major, 4/4 time. The score consists of 14 staves. The first 10 staves are for a piano accompaniment, featuring a complex rhythmic pattern of eighth and sixteenth notes in the left hand and chords in the right hand. The last 4 staves are for a vocal line, with lyrics in French. The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings like "cres." (crescendo).

Lyrics: *té - te la mort sousmes pas si la foudre gron - den'importe avan.*

3055. R.

cons vers un au tre mon de mes a mis vo guons voyez ce cor sai re qui vo gue vers

musical score page 75, featuring multiple staves with various instruments and voices. The notation includes treble and bass clefs, key signatures of two flats, and a variety of note values and rests.

Lyrics (French):

nous a des cri de guer. re amis le. vous nous vite a l'a. bor da - ge re. dou blons d'el

The musical score on page 76 consists of several systems of staves. The top systems feature complex piano accompaniment with dense sixteenth-note patterns in the right hand and more rhythmic bass lines. Dynamic markings such as *p* (piano) and *tr* (trills) are present. The lower systems include vocal staves with French lyrics. The lyrics are:

- forts courons au pil - la - ge à nous leurstré. sors à nous leurstré. sors à nous leurstré. sors.

The score concludes with a final system of piano accompaniment.

The musical score is written for a large ensemble, including strings, woodwinds, and voice. The notation is dense, with many sixteenth and thirty-second notes, and frequent use of triplets. Dynamics are indicated by letters like *pp*, *p*, *ff*, and *sol*. The voice part enters in the lower right section of the page with the lyrics: "de l'or de l'or de l'or c'est de l'or c'est de l'or que je veux de l'or de l'or de".

The lower strings (violas and cellos) are marked with "pizz." (pizzicato) and "arco." (arco) throughout the piece. The woodwinds and brass parts are also clearly visible, contributing to the complex texture of the music.

This page of a musical score is for a string orchestra, featuring multiple staves with various musical notations. The score includes a vocal line with French lyrics: "l'or c'est l'objet de mes vœux rien rien que les sang et la". The music is written in a key with one flat (B-flat) and a 2/4 time signature. The score includes various musical notations, including triplets, dynamics (FF, F, P, PP), and articulation (arco, pizz.). The score is divided into measures by vertical bar lines. The lyrics are written below the vocal line. The score is a page from a larger musical work.

1.

B^{as}
pp

Oph:
pp

Timb: *tr*
pp

p

mort moi qui ré-vait les trésors du po-to-se sol

arco pp

Hautb:

dat ma rin pas au-tre cho-se du

Récit

4055.R.

Musical score for piano and voice, page 80. The score features multiple staves with piano accompaniment and a vocal line. Dynamics include *F*, *FF*, *sf*, and *sfz*. The tempo is marked *Tempo.* with a quarter note symbol. The lyrics are in French: "fer du plomb mais de l'or seul ob jet de tous mes souhaits de l'or jamais ja'".

The score is written for piano and voice. The piano part consists of multiple staves, including treble and bass clefs. The vocal part is written in a single staff with lyrics. The tempo is marked *Tempo.* with a quarter note symbol. The lyrics are in French: "fer du plomb mais de l'or seul ob jet de tous mes souhaits de l'or jamais ja'".

Dynamics: *F*, *FF*, *sf*, *sfz*.

Tempo: *Tempo.*

Lyrics: fer du plomb mais de l'or seul ob jet de tous mes souhaits de l'or jamais ja'

Andante.

81

musical score for piano and voice, page 81. The score features multiple staves for piano accompaniment and a vocal line. The tempo is marked "Andante." and the key signature has two flats. The music includes complex piano textures with arpeggiated figures and chords, and a vocal line with lyrics in French. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The bottom of the page includes the number "8025. R." and a "pizz." marking.

mais ja-mais ja-mais ain-si magentillemai.

8025. R.

pizz.

C1:

Musical score for "L'Espresso" by Maurice Strakosky, Op. 10, No. 1. The score is in 2/4 time and features a piano (p) and a solo piano (pp) section. The melody is in G major and the bass line is in G major. The score includes various musical notations such as arpeggios, pizzicato, and arco. The lyrics are in French: "tres se am si malgreinje re viens au port je n'ai troue dans ma de tres se ni la ri".

[illegible]

Handwritten musical score for "L'Amour est un oiseau rebelle" by Maurice Strakosky. The score is on aged, yellowed paper with multiple systems of staves. It includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in French: "mon amour est non seul tre sor voi la voila voila mon seul tre." The music features various musical notations including notes, rests, and dynamic markings like "arco pp".

8035. R.

Aminé

8035. R.

Più mosso.

sor voi la monseul tré sor voi la monseul tré sor voi
 Cme la C. B.

Più mosso.

Handwritten musical score on page 85. The score consists of 14 staves. The first 10 staves are for instruments, likely strings and woodwinds, with various musical notations including notes, rests, and dynamic markings. The 11th staff contains the lyrics: "là mon seul tré sor." The 12th staff is a vocal line with notes and rests. The 13th and 14th staves are for instruments, likely strings and woodwinds, with various musical notations including notes, rests, and dynamic markings. There are several handwritten annotations and corrections throughout the score, including a large 'X' over the first staff and a circled 'X' over the 14th staff.

Andante.

Violons. *p* Sourdines

Alto. *p* Sourdines

LAZARILLO. *p* Sourdines

Violoncelles. *p* Sourdines

Contre Basses. *p* Sourdines

Voici la nuit

Voici la nuit je suis

pizz.

pizz.

pizz.

pizz.

Recit. *Andante.*

p *pp*

seul j'ima-gi-ne dans cette rue eh! non des gens d'assez mauvaise mine surma

Andante.

Allegretto.

sotto voce. *pp*

sotto voce. *pp*

sotto voce.

bourse s'il ont compté je les plains e-con

pizz.

First system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The fifth staff is a piano accompaniment. The lyrics are: "sotto voce", "pizz", "é cou-tons".

Second system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The fifth staff is a piano accompaniment. The lyrics are: "cres PP", "COUËLO", "Soy".

Third system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The fifth staff is a piano accompaniment. The lyrics are: "ez dans cette", "vil-le les bien ve-nus", "en-trez le sou-per", "vous at-".

P
 P
 P
 I.A.Z.
 tend! Lasouper vous at- tend ? Ah! si quel- qu'un pouvait m'indire au- tant!
 C^{me} la C. B.
 arro PP

Recit. All^o giusto.
 Oh! rev se- dui- sant es- perance inu- ti- le qu'un es- tomac à jeun ré- a- lise en dor- mant
 C^{me} la C. B.

sotto voce rall
 ôtez les sourdines
 ôtez les sourdines
 C^{me} la C. B.

ôtez les sourdines
 ôtez les sourdines
 C^{me} la C. B.
 ôtez les sourdines

Allegretto

pte Flûte. *Allegretto*

Flûtes.

Hautbois.

Clarinette
en LA.

Cors en mi♭

Cors en RE.

Trompette
en RE.

Bassons

Trombone.

Ophécélide.

Castagnettes.

Timbales
en mi et la.

Violons.

Alto.

LAZARILLO.

COITÉLO.

Ténors.

Basses.

Violoncelles.

Contre-Basses.

Allegretto

surprise nouvelle.

arco, pizz.

arco, FF

pizz.

This page of a musical score, numbered 90, contains 18 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *pp* (pianissimo) and *f* (forte) are used throughout. There are also markings for *arco* (arco) and *pp* (pianissimo). The score includes a section with the lyrics: "Encor la moue ritour - nel - le cette Xa-caril - la cet - te". The bottom of the page features the number 8035. B.

The score is written for a string quartet and voice. The staves are arranged in a system with 18 staves in total. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *pp* (pianissimo) and *f* (forte) are used throughout. There are also markings for *arco* (arco) and *pp* (pianissimo). The score includes a section with the lyrics: "Encor la moue ritour - nel - le cette Xa-caril - la cet - te". The bottom of the page features the number 8035. B.

P cres
 cres
 cres
 P cres
 cres
 cres
 cres
 pp
 cres
 cres
 cres
 me - me chan - son qu'on chan - tail tout - à - l'heure i - ci sous ce bal -
 cres

This page contains musical notation for a large ensemble, likely a symphony or concert band, with vocal parts. The notation is arranged in two systems of staves. The first system includes staves for woodwinds, brass, and strings, with dynamic markings such as *f*, *p*, and *pp*. The second system includes staves for voices, with lyrics in French: "con", "CHOEUR", "L'ailon pla-ce son", and "L'ailon pla-ce son". The notation is in G major and 4/4 time.

The first system of staves includes:

- Staff 1: Treble clef, G major, 4/4 time. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, 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G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F37

[illegible]

Musical score page 94, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *F dim.*, *P*, and *F*. The score includes vocal parts with lyrics in French, such as "eres", "Peres.", "re le surprendre sur", "ter - re chasseur he - las!", "tuperds tes", "pas", and "tuperds tes pas". The bottom of the page includes the tempo marking "80 % R." and a dynamic marking "P".

deux grandes flûtes

p

p

p

p

c'est ain-sique du brave toujours se-con-lent sans en-trave les jours il eraint peu de ce monde le bruit

c'est ain-sique du brave toujours se-con-lent sans en-trave les jours il eraint peu de ce monde le bruit

et quand l'o-ra-ge gronde il rit l'aigle près du ton-nerre place son aire chasseur hé-las! tu perds tes

et quand l'o-ra-ge gronde il rit l'aigle près du ton-nerre place son aire chasseur hé-las! tu perds tes

[illegible]

First system of musical notation, featuring multiple staves with complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and articulation marks. Dynamic markings include *dim* and *p dim*.

Second system of musical notation, including vocal parts and instrumental accompaniment. The notation includes specific performance instructions such as *Recit*, *Tempo*, *arco*, *pizz*, *arco PP*, *LAZAR*, *l'honneur l'avanture estu nique!*, and *P*.

Récit

99

en UT

en RÉ

en UT

Quelle est donc cette Xacril - la? quelle est cette chason magique que j'ai bien re-

Récit

Musical score for a vocal and instrumental ensemble. The score is in 3/4 time and consists of 15 staves. The vocal parts (soprano, alto, tenor, and bass) are on the top four staves. The piano accompaniment includes a grand piano (GP) on the fifth staff, a harp (P) on the sixth staff, and a cello/contrabass (C) on the seventh staff. The lyrics are in French and appear at the bottom of the page.

Lyrics:
 nue Tra la la la la la la la Tra la la la la Qui je crois

en UT

my voi là *my* voi - là *my* voi - là *my* voi - là Tra la la la la la la Tra la la la la la

C^{mo} la C-B. //

Fl. Fl.

Hautb.

Cl.

B^{ss}

P.

la la la c'est bien ce la Tralala lalala lala la la tra la la la c'estee haestee

Fl.

Cl.

C^{rs}

F dim

F dim

F dim

la en chan tant l'empente dis trai-re moy-en e-co-no-

dim

The musical score is arranged in 14 staves. The first four staves represent the vocal parts: Soprano, Alto, Tenor, and Bass. The remaining ten staves represent the piano accompaniment. The music is written in G major (one sharp) and 2/4 time. The lyrics are in French. Dynamics such as *cres*, *p*, *pp*, and *solo.* are indicated throughout the score.

The lyrics for the vocal parts are:

mique antan que sa-lu-tai-re pour tous les maux pour tous les maux sur-tout pour ceux de l'es-to-mac Tra

Musical score for 12 parts, likely a vocal or instrumental ensemble. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, and dynamic markings like *P* and *P cres*. The bottom two staves contain vocal lyrics in Italian.

lala la la lala lalala tra la la la tra la la la tra la la la tra la lalala tra la la la la la la la

12

la la la la la la la la la la la la la la la la

COQUELO.

Eh, j'ai bien enten - du! pas si

Fl. *solo*

Cl. *solo*

C^{es}

B^{es}

P

P

P

haut ! pas si haut ! chez-moi cama-ra-de entrez

C^{es} la C-B.

P

LAZAR

qui, moi ? un bon re-pas au pauvre ma-le-

vi-te !
vieu et C-B.

vous trouvez bon repas et bon

zi-te

Fl.
Cl.
C^{es}
B^{es} 2^o solo
lot ma foi qu'ou'il ar-ri-ve ma foi je vous suis et je ne dis

Fl.
Hautb.
Cl.
C^{es}
B^{es} solo
pizz
mot. For-tu-ne que j'im-plore ton cœur est donc é-mu
Silence et qu'on i-eno-re quels pro-jets sont en-co-re. ent're nous conve-

C^{es} la C-B.

pizz

8935. R.

tu m'as donc en-ten - du for - tu-ne que j'im - plo-re ton ex-cus est donc é -
 mis entre nous conve - nus si-lence et qu'on i - gno - re quels pro - jets sont en - co -

Ophi
 solo
 arco
 arco
 arco
 mu tum as donc enten - du je vous
 re entre nous conve - nu entre nous conve - nu venez ve - nez oui tout est conve - nu
 // // pp arco
 arco

Musical score for voice and piano, page 110. The score features a vocal line with French lyrics and a piano accompaniment. The lyrics are:

suis tout est conve - nu for tu ne que j'im - plo - re tu m'a donc en -
 ve nez ve - nez tout est conve - nu venez ve - nez c'est conve - nu c'est conve -

The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings (p, pp, solo). The piano part includes arpeggiated figures and sustained chords.

Musical score for page 111, featuring multiple staves with musical notation, dynamics, and lyrics. The score includes various instruments and voices, with dynamics such as *F*, *FF*, and *cres* indicated. The lyrics are in French and appear to be a religious or liturgical text.

Dynamics: *F*, *FF*, *cres*

Lyrics:

 du ton cours est donc en nu mas^s donc en du.

 n.1 Ve nez est con venu se nez c'est con ve nu.

Handwritten musical score for 12 staves, numbered 112. The score is written in G major (one sharp) and 3/4 time. It features a complex arrangement of voices and instruments, including a keyboard part. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and repeat signs.

II^e TABLEAU.

113

N^o 4.

INTRADA et RÉCIT.

Allegro.

Petite Flûte.

Flûte.

Hautbois.

Clarinettes en UT.

Cors en SOL.

Cors en UT.

Trompettes en UT.

Bassons.

Trombones.

Ophécleide.

Violons.

Altos.

RITTA.

COUÉLO.

Violoncelles.

Contre-Basse.

[illegible]

[illegible]

tend quelques a_mis en co_re des vrais a_mis qu'ainsi que vous j'ho_no_re

All.^o vivace.All.^o moderato.

Musical score for a piece, likely a symphony or concert piece, featuring 15 staves. The tempo changes from *All.^o vivace.* to *All.^o moderato.* at the beginning of the second system. The score includes various musical notations such as notes, rests, and dynamic markings (*f*, *pp*, *ff*).

The lyrics for the vocal parts are:

pour fai.re les hon.neurs
 sa_i.re tu ne pa.raî.tras point

de main c'est diffe rent nous au rons je l'es pè re le grand Cor re gi dor un pré tendu ma

Oh Ciel lui qui l'on dit a vi de au dernier point vous e tes donc bien chère

ri che ehl mais et plus j'y pen se moins je puis con ce voir u ne tel le o pu

Andantino.

l'en-ee à Bur-gos l'an der-nier pau-vre pe-tit mar-chand à Ca-dix aujour-d'hui riche négoci-

Récitativo.

ant beau-coup s'il y a quel-qu'un que j'ai-me et qui soit pau-vre ain-si que je l'e-

fais moi mē-me qu'en sa-vez-vous hé-las vous qui ne le con-naissiez ouï ce mau-vais su-jet

rai-son de plus c'est pen-dant mon ab-sen-ce qu'à Bur-gos l'au-tre an-né-e il te fai-sait la

et qui par sa vail-lan-ce veut au prix de son sang mé-ri-ter mon a-cour un sol-dat qui n'a rien

et moi je ne veux pas d'un gen_dre de la sor_te et s'il re_vient ja_mais je le mets à la por_te

hé_las le quel
 je suis bon pè_re et pour don_ner ta main je te bis_se du temps jus-qu'à de_

AIR.

Andantino mosso.

1^{re} Flûte.

2^{de} Flûte.

Hautbois.

Clarinettes
en si b.

Cors en mi b.

Cors en si b.

Trompettes
en mi b.

Bassons.

Trombones.

Ophycleide.

Timbales
en mi si b.

Violons.

Altos.

RITTA.

COJUELO.

Violoncelles.

Contre-Basse.

main.

Tremolo. pp

pp

pp

Tremolo. pp

This page of a musical score, numbered 124, contains multiple staves of music. The notation includes various instruments and voices, with dynamic markings such as *ff* (fortissimo) and *p* (piano). A *Solo.* section is marked for one of the staves. The bottom of the page features the lyrics "Mon Dieu mon Dieu que dois-je".

The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The music is arranged in a multi-staff format, with some staves containing complex rhythmic patterns and others featuring more melodic lines. The lyrics are written in French and are positioned at the bottom of the page, corresponding to the vocal staves.

Musical score for a large ensemble, featuring 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "cresc." and "p". The bottom section of the page contains French lyrics for a vocal part.

Solo.
 p
 cresc.

fai - re faut - il faut - il en ma dou leur o - bér à mon pè - re o - bér

cresc.

suivez.

p

pp

pizz. *arco. f* *p*

pizz. *arco. f* *p*

pizz. *arco. f* *pp*

à mon cœur mon Dieu que dois-je faire en ma douleur. quoi parju - re et traitres se

pizz. *arco. f* *pizz.* *p*

Fl.
Hautb.
Cl.
C^{es}
B^{es}

jou- l'herais son a- mour quand j'ai fait la pro- mes- se d'at- ten- dre son re- tour

arco.
pp

Hautb.
Cl.
C^{es}
B^{es}

mon Dieu que dois-je faire en ma dou- leur mon Dieu que dois-je faire faut-il en ma dou- leur o- bé-

pizz. arco. p
pizz. arco. p
pizz. arco. p
pizz. arco. p
pizz. arco. p
pizz. arco. pp

Handwritten musical score for a choir and soloist. The score consists of 15 staves. The top 10 staves are for a choir (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2, Bass 3, Bass 4, Bass 5, Bass 6). The bottom 5 staves are for a soloist (Soprano, Alto, Tenor, Bass). The music is in G major (one sharp) and 4/4 time. The lyrics are "ir à mon père o. hé ir à mon cœur ah". The soloist part is marked "Solo." and begins in the 11th measure.

ir à mon père o. hé ir à mon cœur ah

Moderato.

Cl: en si b.

Sub.

p

p²

FP

pizz.

pizz.

pizz.

pizz.

A - mant fi - de - le ma - voir t'ap - pel - le pei - ne cru - el - le

Solo, Solo,

vient m'é - prou- ver que ton cœur ten - dre puis- se m'en- ten - dre

Musical score for a vocal and instrumental ensemble. The score is written on multiple staves. The top staves (treble clef) contain vocal lines and piano accompaniment. The bottom staves (bass clef) contain piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Key markings and lyrics include:

- Solo.* (marked above a staff)
- pp* (pianissimo, marked below a staff)
- Parco.* (marked below a staff)
- Lyrics: *viens me de - fen - dre ah viens me sau - ver viens viens viens me sau -*

ver viens ah viens me de fen dre viens me sau

arco, *f*

arco, *f*

Più mosso il doppio.

The musical score consists of 14 staves. The first section, marked 'Più mosso il doppio.', spans the first 10 staves. The second section, marked 'Solo.', spans the remaining 4 staves. The score includes various musical notations such as notes, rests, and dynamic markings. The first section is marked 'Più mosso il doppio.' and the second section is marked 'Solo.'.

Solo.

ver et vous gen til les de moi sel les

à qui l'on donne un viel é - poux pour être en vos pa - rents re -

Musical score for a vocal and piano piece. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line with lyrics and a piano accompaniment. The piano part includes a 'Solo' section for the right hand and a rhythmic pattern for the left hand. Dynamics include piano (*p*), forte (*f*), and crescendo/decrescendo hairpins.

Lyrics: *hel les ah di tes moi com ment fai tes*

Musical score for a piece in 1^o tempo. The score is written for multiple staves, including piano and vocal parts. The key signature is B-flat major (two flats). The time signature is common time (C). The score includes dynamic markings such as *f* (forte) and *pp* (pianissimo). The lyrics are in French: "vous car je veux et je dois à jamais à ja mais conserver ma".

foi oui je veux à jamais con_ser-ver ma foi.

Flute 1
 Oboe 2
 Clarinet 3
 Violin I 4
 Violin II 5
 Viola 6
 Cello 7
 Double Bass 8
 Piano 9
 Solo.
 A mant fi - de - le ma voix t'ap - pel - le pei - ne cru - el - le

Handwritten musical score for a piano and voice. The score is written on 15 staves. The first 10 staves are for the piano, and the last 5 staves are for the voice. The piano part includes a solo section with trills and a section with a "rall." marking. The voice part includes a solo section with trills and a section with a "rall." marking. The lyrics are in French and are written below the voice staff.

tr.

Solo.

Solo.

p

p

rall.

rall.

vient m'é - - proa, ver que ton cœur ten - dre puis se m'en ten - dre

Solo.
 pp

Parco.
 Parco.
 Parco.

viens me dé-fen-dre ah viens me sau-ver viens viens viens me sau-

ver viens ah viens me dé fen dre viens me sau

arco, *f*

arco, *f*

Tempo doppio.

ver viens ah viens me dé-fendre viens me sau-ver viens ah viens me dé-fendre viens me sau-ver

The musical score is arranged in two systems of staves. The top system includes staves for various instruments, with dynamic markings such as *p* *cresc.*, *f*, and *cresc.*. The bottom system includes vocal staves with lyrics in French and English. The lyrics are:

viens ah viens viens ah viens viens me de fendre et me sau ver the soil

The score is marked with dynamic instructions such as *p*, *cresc.*, *f*, *ff*, *pp*, and *Solo.*.

Musical score for a vocal soloist and orchestra. The score is in B-flat major and 4/4 time. The vocal line enters in the 10th measure with the lyrics "ver viens" and continues through the 14th measure with "viens me de-fend et me sau-ver". The orchestration includes woodwinds, strings, and percussion. Dynamics range from *pp* (pianissimo) to *f* (forte). Crescendos are marked in several sections. The page is numbered 144 in the top left corner.

ver viens *viens* viens me de-fend et me sau-ver

p *f*

viens me dé-fen-dre et me sau-

This page of musical notation, numbered 146, contains a complex arrangement of musical staves. The notation is written in a system of staves, with some staves featuring a treble clef and others a bass clef. The music is characterized by dense, rhythmic patterns, including many sixteenth and thirty-second notes, and frequent use of beams to connect notes. There are several measures with rests, and some staves have a 'tr' marking above them. A 'ver' marking is present on one of the lower staves. The notation is written in a style typical of 18th or 19th-century musical manuscripts.

RÉCITATIF.

147

Hautbois.

Bassons.

Ophycléide.

Violons.

Altos.

LAZARILLO.

Violoncelles.

Contre - Basse.

Solo.

Dans cet ap-por-te

Bu.

Ophy:

ment ils sont u-ne dou-zai-ne ils fument tous sans dire un mot

C^{es}
B^{asso} Solo.
 qui sont ils et qui les am-mena je n'o-se leur par-ler de peur d'être en dé-

C^{es}
B^{asso} Solo.
Ophy:
 de peur sur-tout que lon me congé-di-e a vant de sou-per

Largo.

N^o 6.
DUO.

149

Allegro. Récit. tempo.

Petite flûte. *FF*

Flûte. *FF*

Hautbois. *FF*

Clarinettes en LA. *FF*

Cors en RÉ. *FF*

Cors en MI. *FF*

Trompettes en RÉ. *FF*

Trompettes en MI. *FF*

Bassons. *FF*

Bassons. *FF*

Trombones. *FF*

Ophicléide. *FF*

Timbales RE LA. *FF*

Violons. *FF*

Altos. *FF*

RITA. *FF*

LAZARILLO

Ciel encroirai-je mes yeux

ma Rita qu'on a

Allegro. *FF* Récit. tempo.

C. Basses. *FF*

c'est toi c'est toi que je vois en ces lieux
 oh délice su- prè- me
 mi- e
 oh délice su- prè- me
 C^{me} la C. B.

fp
 fp
 fp
 fp

#

je revois ce que j'ai - me je re-vois je revois ce que j'ai - me le bonheur le-bonheur n'est rendu ah!

je revois ce que j'ai - me le bonheur le-bonheur n'est rendu le bonheur n'est rendu

Musical score for a piano and voice ensemble. The score consists of 15 staves. The first 10 staves are for the piano, and the last 5 staves are for the voice. The music is in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *p*, *FP*, *cres.*, *dim: p*, *8*, *pp*, and *8055 R.*. The lyrics are in French and appear at the bottom of the score.

et ta douce pré sen - ce ra. ni. me l'es. pe. ran - cedemonco-ur demonco-ur perdu je re-
 du et ta douce pré sen - ce ra. ni. me l'es. pe. ran - cedemonco-ur demonco-ur perdu

150

150

vois je revois ce que j'ai - mé le bonheur le bonheur n'est rien le bonheur le bonheur n'est rien

[illegible]

[illegible]

la for-tu-ne con-trai-re a-re-pous-se mes vœux

là que mon père m'im-po-se d'au-tres

noeuds je le vois presde moi o deli.ce su.prê me je revois ce que
 mais c'est toi te voila o deli.ce su.prê me je revois ce que

Fin C. B.

8035. R

je revoue ce que j'ai - me je re-vois je revoue ce que j'ai - me le bonheur le bonheur m'est rendu ah!
 je revoue ce que j'ai - me le bonheur le bonheur m'est rendu le bonheur m'est ren-

8035. R.

et ta douce pré sen - ce ra - ni - me l'es - pé ran - cedemon cœurdemon cœurperdu je re -

du et ta douce pré sen - ce ra - ni - me l'es - pé ran - cedemon cœurdemon cœurperdu

80% R

[illegible]

153

vois je revois ce que j'ai - nie le bonheur le bonheur n'est en du je re vois je revois ce que le bonheur le bonheur n'est en du le bonheur je revois ce que

This page contains a musical score for a piano accompaniment. The score is written on 15 staves. The first 10 staves are for the piano, and the last 5 staves are for the vocal line. The music is in 2/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal line has the following lyrics:

j'ai - me le bon-heur le bonheur est en du le bon-heur le bonheur est en du le bon-
 j'ai - me le bon-heur le bonheur est en du le bonheur le bon-heur le bonheur est en du le bonheur le bon-

The page is numbered 154 in the top left corner and 161 in the top right corner. The bottom of the page contains the following text:

F > P 8035. R.

The musical score is arranged in two systems. The first system consists of 10 staves, and the second system consists of 8 staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and dynamic markings like *cres* (crescendo) and *f* (forte). The lyrics are written below the bottom staves of each system.

The lyrics for the first system are:

le bonheur n'est rien du le bonheur n'est rien du.

The lyrics for the second system are:

le bonheur n'est rien du le bonheur n'est rien du.

The page number 162 is located in the top left corner. The publisher's number 8035 R. is located at the bottom center.

Andante.

p

p

p

Ritua. Récit.

Mais qui t'a conduit en ces lieux mon père

Lazarillo.

le maître du logis

p

ff

lui qui voulait dans sa co. lè re te chasser est-il pos.

d'un air graci eux voilà qu'il m'invite a sa table

p

ff

Hautb:

C^{es} en Re.
 B^{us}
 sible
 des ce
 soir il
 est un talis-
 man ma-
 gique et redou-
 ta-ble
 que le hazard a don-
 né et

P.^{te} Fl.
 Fl.
 C^{es}
 Tromp.
 qui par son pou-
 voir désar-me tous les
 cœurs ouvre tou-tes les
 portes et change de vou-

Allegro.

165

ment les haines les plus fortes

un ta. lis man dis tu que je ne comprend

And.^{te}

Cl'en SI b

Cl'en SI b

Bis

et c'est allons

une chan son tu lever - ras.

And.^{te} pizz.

pizz.

8075. R.

Musical score for the first system. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Piano, Solo, and Percussion). The lyrics are in French. The tempo is marked "p" (piano). The key signature has one flat (B-flat). The time signature is 4/4. The lyrics are: "oh tout le monde nes te fo li e qui soudain viennent le sal sir he".

oh tout le monde nes te fo li e qui soudain viennent le sal sir he

p solo
 p
 pizz.
 pizz.
 pizz.
 P arco
 P arco
 pizz.

Musical score for the second system. The score continues the vocal and instrumental parts from the first system. The lyrics are in French. The tempo is marked "p" (piano). The key signature has one flat (B-flat). The time signature is 4/4. The lyrics are: "las sur sa raison ra vi e mon Dieu mon Dieu me faut-il donc ge".

las sur sa raison ra vi e mon Dieu mon Dieu me faut-il donc ge

P arco
 P arco
 pizz.

81755. R.

hé-las hé-las sur sa rai-son ra-vi-e mon Dieu mon
 rit c'est de toi que vient ma fo-li-e et je n'en veux ja mais gué

Fl.

Horn.

Cl.

C.

B.

pizz.

pizz.

pizz.

Dieu me fait-il dire, hélas hélas sur sa raison ra- vi- e sur sa raison ra-

rir, n'en veux ja- mais que rir.

Ville et C. Basc c'est de toi que vient ma fo-

pp arco.

Fl.

Cl.

C.

B.

vi - e non Dieu mon Dieu me faut - il donc g'e - mir non Dieu mon Dieu sur sa rai - son me faut - il

li - et je n'en veux ja - mais gue - rir ja - mais ja -

Ville et C. Basc

[illegible]

This page of a musical score contains the following elements:

- Tempo:** *Allegro.* (indicated at the top and bottom of the page).
- Instrumentation:**
 - Hautbois (Hautb.):** Flute part, starting with a *p cresc.* marking.
 - Clarinets (Cl.):** Clarinet part, starting with a *p cresc.* marking.
 - Violins (Vlle et C. B.):** Violin and Viola parts, starting with a *p cresc.* marking.
 - Cello and Double Bass (C. B.):** Cello and Double Bass part, starting with a *p cresc.* marking.
- Lyrics:**
 - Baritone soloist: "Bar. toi je brave tout dan- ger"
 - Chorus: "On i par-ti seule je res- pi- re la for- tune d'ait nous son-
- Dynamic Markings:** *p cresc.* (piano crescendo) is used for the instrumental parts, and *cresc.* (crescendo) is used for the vocal parts.
- Key Signature:** The score is in D major, indicated by two sharps (F# and C#) in the key signature.
- Time Signature:** The time signature is 2/4, indicated by the '2' over the '4' in the bottom right corner.

Handwritten musical score for a large ensemble, featuring 15 staves. The score includes vocal parts with lyrics and instrumental parts. The lyrics are: "et l'a-mour nous pro-tè-ger et l'a-mour nous pro-tè-ger ri-re et l'a-mour nous pro-tè-ger".

plus que moi mè - me plus que mes jours plus de dé - tres - se
 ma crai - te ces - se

plus de tris - tes - se j'ai ta pro - mes - se et tes a - mours j'ai pro -

jai pour ri - ches - se et ta pro - mes - se et mes a - mours j'ai ta pro -

messe et tes a-mours ta pro-messe et tes a-mours
 messe et mes a-mours et ta pro-messe et mes a-mours oui pour toi seu-le je res-

pair toi je bra - vetout danger et la_mour doit nous pro - te.
 pi - re la for - tu - ne doit nous sou - ri - re

ger c'est toi c'est toi que j'ai - me mon bien mon bien su - prè - me plus que moi
 c'est toi que j'ai - me mon bien su - prè - me plus que moi

me - me plus que mes jours ah!

me - me plus que mes jours plus que mes jours

Cr^a en RÉ.

B^{us}

Oph^y:

pp

pp

p

p

pp

pp

c'est toi que j'ai - me mon bien su - prè - me plus que moi mè - me

Fl:

Hautb:

Cl:

Cr^a en LA.

B^{us}

Oph^y:

pp

pp

p

p

pp

pp

plus que mes jours

Lazarillo.

c'est toi que j'ai - me mon bien su - prè - me

Musical score for a vocal and instrumental ensemble. The score is written for multiple staves, including vocal parts and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score includes lyrics in French and a "Solo" section.

Lyrics (French):
 plus que moi me me plus que mes jours
 ma crainte ces se
 plus de de tres se

The score is divided into two systems. The first system (left page) contains the vocal melody and piano accompaniment. The second system (right page) contains the vocal melody and piano accompaniment, including the "Solo" section.

plus de tris - se j'ai ta pro - mes - se et tes a - mours j'ai pro.
 j'ai pour ri - ches - se et ta pro - mes - se et mes a - mours j'ai ta pro.

The musical score is arranged in a system of staves. The top staves are for the vocal parts, and the bottom staves are for the instrumental parts. The lyrics are written below the vocal staves. The music includes various musical notations such as notes, rests, and dynamic markings like "Perese." and "p cresc.".

The lyrics are:

mours ta pro - messe et tes a - mours j'ai ta pro - messe et tes a - mours ta pro -
 mours ta pro - messe et mes a - mours j'ai ta pro - messe et mes a - mours ta pro -

messe ta pro-messe et tes a-mours. Ah grand

messe ta pro-messe et mes a-mours.

Récit.

RÉCITATIF.

Recit.

Tremolo *pp*

Rit. *Tremolo* *pp*

Dieu, c'est mon père si vraiment j'en suis sûr et nous sommes per-

Il ne nous a pas vus

Handwritten musical score for "L'air de la paille" from "Le chapeau de paille d'Italie". The score is in 2/4 time and features a vocal line and a piano accompaniment.

Vocal Line:

- Lyrics: Ritta. dus Lazarillo, leix-se donc n'ai-je pas mon ta. lis-man ma- gi-que
- Lyrics: rien ne peut la-pai-ser ex-cepte la mi-si que
- Lyrics: Ma fille en tête à

Piano Accompaniment:

- Includes a "cresc." (crescendo) marking.
- Includes a "pizz." (pizzicato) marking.

pp

tête avecotéran ger ah pardon pardon si je viens en si vous déran

Hautb.

C² en UT.

C² en RÉ.

Solo.

B²

qu'elle a van-tu-re singu-liè-re lui si terrible et si mé-chant

dé-jà sa poi-se sa co-lè-re lui si terrible et si mé-chant

il faut ré-primer ma co-lè-re redoutus leurs senti-ment

Cl.

C²

pp

sou-lin-sa poi-se sa co-lè-re et le voi-la doux et trem-blant

le voi-la ré-duit à se-tai-re ô ce les-te pou-voir de chant

ou-lins que nous som-mes pé-re ne di-sont rien soyons pru-dent ne di-sont rien soyons pru-dent

All.^o moderato.

Petite flûte.
 Flûte.
 Hautbois.
 Clarinettes
 en UT.
 Cors en UT.
 Cors en RE.
 Trompettes
 en UT.
 Trompettes
 en M^b.
 Bassons.
 Bassons.
 Trombones.
 Ophicléide.
 Timbales
 UT SOL.
 Violons.
 Altos.
 RITTA.
 LAZARILLO.
 COJUËLO.
 Violoncelles.
 C - Basses.

8055. R.

C^{ts} en Ut.
 B^{us}
 re a ma fille en veut con-ter mais on peut le lais-ser fai-re bientôt il va nous quit-ter par-

Fl:
 Hautb:
 C^{ts} en Ut.
 -don par-don mon ca-ma-ra-de d'in-terrompre la se-ré-na-de d'affaire il faut s'occu-
 C^{me} la C. B.

The musical score is written for a large ensemble, likely a symphony or concert band, with multiple staves. The notation includes various rhythmic figures, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *pp*, *p*, *cres.*, *f*, and *F* are used throughout. The score is divided into measures by vertical bar lines.

The lyrics at the bottom of the page are in French:

tant pis j'aime autant qu'ouïf, fere
 - per non pas non pas je suis pres, se car je suis d'or di.

The page number 191 is located in the top right corner.

C² en Ut

Buis *p*

pp

Fl.

Vcl.

on ne peut se li-er certainement ad es moins plus hon-

-nair et le payeur et le caissier vous le sa-vez

Cl:

C¹³ en Ut. *p*

C¹⁵ en Re. *p*

Vcl.

nètes

par moi fi-de-le-ment ses parts ont été faites voi-ci la vo-tre en

[illegible]

ch bien adonc par nez la prenez la prenez la oh surprise oh mer veil - le je ne sais si je veil - le mais l'amour te con-
 oh sur pri-se oh merveille oh surprise oh mer.
 la c'est bien a mer. veille c'est bien c'est a mer.
 C^{me} la G-B. //

p
 pp
 f
 f

8055. R.

- seil - le i-ci de re-ce-voir c'est charmant c'est u-ni-que o talisman ma-gi-que o di-vi-ne mu-
 - veil - le je ne sais si je veil - le mais l'a-mour me conseille mais l'amour me con-
 - veil - le pro-bite sans pa-reil - le qui jamais ne sur-veil-le qui jamais ne sur-
 || || || ||

si - que tout cede a ton pou voir
 seil - le de toujours re. ce voir oh di. vi. ne mu. si. que tout cede a ton pou voir o talismanma.
 - veil - le et ne veut rien sa voir con. frere paci- lique qui simple et veri di. que croit a l'a. rithme.
 C^{me} la C. B.

197

8075. R

mant tout cè-dea ton pou voir c'est charmant c'est charmant tout cè-dea ton pou voir c'est charmant c'est char-
 mant tout cè-dea ton pou voir c'est charmant c'est charmant tout cè-dea ton pou voir c'est charmant c'est char-
 bien il reçoit sans rien voir c'est très bien c'est très bien bien il reçoit sans rien voir c'est très bien c'est très
 C^{me} la C-B. // // //

mant tout cède à ton pou voir tout cè - de cè - de à ton pou voir
 mant tout cède à ton pou voir tout cè - de cè - de à ton pou voir ne
 bien il recoit sans rien voir il re- ent sans rien voir

2^{de} Fl:

Cl:

B^{as} Solo.

sais je ne sais cepen- dant si je dois accep- ter avant tout il faut qu'on soit hon- nê- te

pourquidonc

Cl:

B^{as}

et ras- surons tous les deux à comp- ter permettez cependant

si- lence sur votre tête

The musical score is written for a large ensemble, likely a symphony or concert band, with multiple staves. The notation includes various instruments and voices, with complex rhythmic patterns and dynamic markings such as *f* (forte) and *p* (piano). The lyrics are in French and are written below the vocal staves.

The lyrics are:

n'allons pas discuter à récla-mer si l'on com-men-çous rien fini-rons pas ils vont réclamer

The score also includes a section with the text "la h...".

Cl:
B^{es}:
Oph^{vi}:

p

quⁱ vous voi-
lez
tous
vo-tre si-
len-ce
vo-tre si-
len-ce
pre-nez
d'au-tant

Cl:
B^{es}:

p

pre-nez tou-
jours pre-nez tou-
jours et tai-
sez
tant
pre-nez et tai-
sez-vous
pre-nez et tai-
sez-vous

Musical score for a vocal and instrumental ensemble. The score is in 3/4 time and includes French lyrics. The vocal part is marked "Solo" and the instrumental parts are marked with dynamics such as *p*, *pp*, *f*, and *p*. The lyrics are:

vous Oh surprise oh mer-veil - le je ne sais si je veil - le mais l'amour te con- seil - le t-ci de re- ce-
 Oh sur- pri- se oh mer-veil - le oh surprise oh mer-veil - le je ne sais si je
 Je comprends à mer-veil - le je comprends à mer-veil - le l'in- te- ret le con-

voir c'est charmant c'est u ni - que oh ta lis mon ma gi - que oh di xi - ne mu si - que tout cede à ton pou
 vel - le mais l'a mour me conseil - le mais l'amour me con seil - le de toujours re - ce
 seil - le son œil me sur veil - le son œil qui me sur veil - le i - ci tout sa'

Solo.

Solo.

voir c'est charmant c'est charmant

voir oh di-vi-ne mu-si-que tout cède à ton pou-voir oh talisman! gi-que tout cède à ton pou-

voir ta-boussquer n'est plu-que l'encre d'arabes me-ti-que que nous n'avons trop no-di-que a com-mu-se ce

Musical score for a vocal and piano piece, page 206. The score features multiple staves for piano accompaniment and vocal lines. The lyrics are in French and repeat across the bottom staves.

The piano accompaniment includes a variety of textures, including arpeggiated figures and sustained chords. The vocal lines are written in a style typical of 19th-century French music, with melodic lines and lyrics.

The lyrics, repeated across the bottom staves, are:

c'est charmant c'est char- mant tout cède à ton pou- voir c'est charmant c'est char- mant tout cède à ton pou- voir
 c'est charmant c'est char- mant tout cède à ton pou- voir c'est charmant c'est char- mant tout cède à ton pou- voir
 soir je comprends je com- prends il voudrait tout sa- voir je comprends je com- prends il voudrait tout sa- voir

voir c'est charmant c'est char-mant tout cède à ton pou-voir c'est char-mant c'est char-mant tout cède à ton pou-
 voir c'est charmant c'est char-mant tout cède à ton pou-voir c'est charmant c'est char-mant tout cède à ton pou-
 voir je comprends je com-prends il voudrait tout sa-voir je comprends je com-prends il voudrait tout sa-voir

voir tout ce - de ce - de à ton pou - voir c'est charmant c'est u - ni - que oh di - vi - ne mu - si -
 voir tout ce - de ce - de à ton pou - voir c'est charmant c'est u - ni - que oh di - vi - ne mu - si -
 voir il vou - drait tout sa - voir tâchasquerien'ex - pli que l'erreur d'a - rithmé -

que tout cède à ton pou - voir tout cède à ton pou - voir c'est charmant c'est uni - que oh divi. nemi si -
 que tout cède à ton pou - voir tout cède à ton pou - voir c'est charmant c'est uni - que oh divi. nemi si -
 ti - - que ma main trop mo - di. que a commise ce soir à tous que rien n'pli - que l'en. reur d'arithmé.

voir tout cède à ton pou - voir à ton pou - voir.

voir tout cède à ton pou - voir.

soir à com - mi - se ce soir.

This page contains a handwritten musical score for a multi-staff instrument, likely a harpsichord or organ. The score is organized into two systems, each containing five staves. The notation is dense, featuring a large number of beamed sixteenth notes, particularly in the upper staves, suggesting a fast or intricate melody. The lower staves contain more complex harmonic structures, including chords and moving bass lines. The manuscript shows signs of age, with some ink bleed-through and staining visible on the left side of the page.

Recit.

Violons.

Alto.

LAZARILLO.

COQUELO.

Violoncelle.

Contre-basse.

Recit.

Et comment nous re voir Dans cette

Ma fil.le laissez nous

pizz.

pizz.

F arco.

Rit.

P cres.

P cres.

p cres.

sal.le a dix heures ce soir

Lazarillo

J'y serai

Moide même

a dix heures ce soir

P cres.

P cres.

SCÈNE ET CHOEUR.

Andante.

D^e. Flûte.

G^rd^e. Flûte.

Hautbois.

Clarinettes
en si b.

Cors en ut b.

Cors en si b.

Trompettes
en ut b.

Trompettes
en si b.

Bassons.

Trombones.

Ophicleide.

Timbales
LAB UT B.

Violons.

Alto.

LAZARILLO.

COQUELO.

CHOEUR.

Violoncelles.

Contre-basses.

F

(une l.^e) F //

F

2^e. Solo.

F

F

F

F

F

F

F

pizz.

pizz.

pizz.

Voi-ci tous mes amis

C'est ins tant diffi.

F

pizz.

Trombone Alto en Mi b.

arco.

arco.

arco.

p

ci-le je les trouve nombreux

comment les trouvez-vous oui

Com la C.B. // // // //

arco.

p

pour le banquet d'a dieu laissons-nous seul mo-yen d'être ha-

c'est pour le banquet d'a dieu vous savez

// // // //

Musical score for a piece in B-flat major, 3/4 time. The score features multiple staves for instruments and voices. The lyrics are in French and describe a march in the night without fear. The score includes dynamic markings like "P" (piano) and "pp" (pianissimo), and articulation like "pizz." (pizzicato).

btle
 Dans le mis-ère et dans la nuit marchons sans peur, marchons sans bruit
 Dans le mis-ère et dans la nuit marchons sans peur, marchons sans bruit

8025. B.

c'est i-ci le se-cret ré-duit ou l'amitié nous ré-u-nit nous ré-u-nit
 c'est i-ci le se-cret ré-duit ou l'amitié nous ré-u-nit nous ré-u-nit

pizz.
 pizz.
 pizz.

This is a page from a musical score, likely for a symphony. It features multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *p*, *pp*, *f*, and *pp arco.*. There are also some text markings like "Solo." and "C. B. B." at the bottom. The page is numbered "2035 B" at the bottom center.

ho - te a voix bas - se sais - tu ce qui est
un des siens le patron d'ma - ri - re qui

The musical score consists of 15 staves. The first 12 staves are for instrumental parts, likely strings and woodwinds, with dynamic markings such as *F* (forte) and *P* (piano). The last three staves are for vocal parts, with lyrics in French. The lyrics are: "doit soutenir nous con dui. re et qu'il s'éait chargé d'a voir il en ré pond c'est d'il. fé. rent". The word "Tutti." appears above the vocal staves. The page number 220 is in the top left corner.

doit soutenir nous con dui. re et qu'il s'éait chargé d'a voir il en ré pond c'est d'il. fé. rent

Tutti.

Solo.
 pp
 P
 legato.
 sur vos soins sur votre a. dresse nous comptons tous nous comptons tous de
 sur vos soins sur votre a. dresse nous comptons tous nous comptons tous de
 P

vous dépend notre ri- chesse touchez la touchez la touchez la touchez la

vous dépend notre ri- chesse touchez la touchez la touchez la touchez la touchez la

voici qui me con-

Solo.

pp

p

Amelo

- fond voi-ci quime con fond

c'est un des chefs un chef d'une grande enlle en ce ce la se dexi-ne d'a van ce

Handwritten musical score for a 12-part ensemble. The score is written on 12 staves, with the first 10 staves representing a piano accompaniment and the last 2 staves representing vocal parts. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (F, P). The vocal parts enter in the final measures of the page.

legato.

rien rien qu'aux a-mi-tiés rien qu'aux a-mi-tiés qu'il lui font

à ta - ble à ta - ble à ta -

C. la C. B. //

225

musical score for a string quartet, featuring 16 staves. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "pizz.". The bottom of the page shows the beginning of the vocal parts with the lyrics: ". ble a table a ta - ble et dans la nuit".

Que le 1^{er} Violon //

buvons sans peur buvons sans bruit tous nous pro - té - ge en

buvons sans peur buvons sans bruit tous nous pro - té - ge en

ce ré duit . ou l'a-mi-tié nous ré-u-nit nous ré-u-nit
 ce ré duit . ou l'a-mi-tié nous ré-u-nit nous ré-u-nit

C^{re} le 1^{er} V^{on} // // // // //

arco, P arco,

5055. B.

Solo.

arco.

PP

qui? moi

vous a - vez la pa - ro - le et vous pouvez la pren - dre

arco.

parler au lieu de boir c'est un tort c'est un tort

il a rai-son qu'est-il besoin

il a rai-son qu'est-il besoin

ne som - nies nous pas tous d'ac - cord

de nous enten_dre

de nous enten_dre

dix heures ce

dix heures ce

8035

Musical score for the first system. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "soir le Brick doit nous at - ten - dre" and "au pied de l'es - ca -".

Musical score for the second system. It continues the vocal and instrumental parts. The lyrics are: "chan - tons", "aux pieds de l'es - ca - lier", "c'est vous qu'on veut en -", "chantons a - lors", and "chantons a - lors".

This page of a musical score is for a 12-part choir. The notation is as follows:

- Staff 1:** Treble clef, key signature of one flat (B-flat), 4/4 time. It begins with a *cres* marking and contains a melodic line with many beamed sixteenth notes.
- Staff 2:** Treble clef, key signature of one flat, 4/4 time. It contains a melodic line with many beamed sixteenth notes.
- Staff 3:** Treble clef, key signature of one flat, 4/4 time. It contains a melodic line with many beamed sixteenth notes.
- Staff 4:** Treble clef, key signature of one flat, 4/4 time. It contains a melodic line with many beamed sixteenth notes.
- Staff 5:** Treble clef, key signature of one flat, 4/4 time. It contains a melodic line with many beamed sixteenth notes.
- Staff 6:** Treble clef, key signature of one flat, 4/4 time. It contains a melodic line with many beamed sixteenth notes.
- Staff 7:** Treble clef, key signature of one flat, 4/4 time. It contains a melodic line with many beamed sixteenth notes.
- Staff 8:** Treble clef, key signature of one flat, 4/4 time. It contains a melodic line with many beamed sixteenth notes.
- Staff 9:** Treble clef, key signature of one flat, 4/4 time. It contains a melodic line with many beamed sixteenth notes.
- Staff 10:** Treble clef, key signature of one flat, 4/4 time. It contains a melodic line with many beamed sixteenth notes.
- Staff 11:** Bass clef, key signature of one flat, 4/4 time. It contains a melodic line with many beamed sixteenth notes.
- Staff 12:** Bass clef, key signature of one flat, 4/4 time. It contains a melodic line with many beamed sixteenth notes.

 The lyrics are in French and include the words "moi", "tendre", and "alors chantez". The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings like "cres" and "8va del Flauto".

N. 9

RONDE

Allegro

Petite Flûte

Flûte

Hautbois

Clarinettes
en si^bCorns en si^bCorns en mi^bCornets à Pistons
en si^bTrompettes
en si^b

Bassons

Trombones

Ophycléide

Timbales
si-fa

Grosse Caisse

Violons

Alto

CONTRALTO

CHOEUR

Violoncelle

Contre-Basse

Cl. en UT

233

tiè - re il est deu tré - sors pré - ci - eux l'un qui nous à donné la ter - re et l'au - tre qui descend des

[illegible]

Fl.

Hautb.

Cl.

C^{or}.

C^{or} à P^{re}.

Tromp.

B^{on}.

Tromb.

Oph.

Tim.

G^{ra} C^{or}.

vous pour eux lui vous et chantons ca ma ra des vi ve l'ar gent et l'ami tié vi ve l'ar gent et l'a mi

G^{ra} C^{or} Fa C-B.

This page contains musical notation for a choir, likely a four-part setting. The notation includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The music is in 2/4 time and includes lyrics in French. The page is numbered 235 in the top right corner.

The lyrics are:

- tic bu vons pour eux bu vons et chantons ca - ma - ra - des vi - vel'ar - gent et la mi -
 bu vons pour eux bu vons et chantons ca - ma - ra - des vi - ve l'ar - gent et la mi -
 bu vons pour eux bu vons et chantons ca - ma - ra - des vi - ve l'ar - gent et la mi -

tié vi-ve lar-gent et l'a-mi-tié bu-vons bu-vons et chantons ca-ra-des
 - tié vi-ve lar-gent et l'a-mi-tié bu-vons bu-vons et chantons ca-ra-des
 - tié vi-ve lar-gent et l'a-mi-tié bu-vons bu-vons et chantons ca-ra-des

G^{ue} L^{ar} P^{re} Fⁱ

vi - ve l'ar - gent et l'a - mi - tié vive l'ar - gent vi - ve l'ar - gent vi - ve l'ar - gent et l'a - mi - tié

vi - ve l'ar - gent et l'a - mi - tié vive l'ar - gent vi - ve l'ar - gent et l'a - mi - tié

vi - ve l'ar - gent et l'a - mi - tié vive l'ar - gent vi - ve l'ar - gent et l'a - mi - tié

F

C.
 C.^a à P.^{mus}
 Tromp.
 Tromb.
 Oph.
 P
 P
 P
 V^{le} et C.B.
 FP P F> P F> P F>

Cl. en tr
 C.^a B.^{us}
 P
 P
 P
 Coj.
 Que tous deux soient in sé pa ra_bles et que tous deux regnent i ci l'ar_gent fait les amis du ra_bles ils vivent
 P
 P

P^{re} Fl.

239

Fl.

Hautb.

Cl.

Cs.

C^{es}.

Tromp.

B^{as}.

Tromb.

Oph.

Timb.

G^{rosse} C.

tous autant que lui *Laz.* l'ar_gent fait les amis du ra_bles ils vivent tous autant que lui
 l'ar_gent fait les amis du ra_bles ils vivent tous autant que lui
 l'ar_gent fait les amis du ra_bles ils vivent tous autant que lui

en si b
à 2
F

Musical score for a piece, page 240. The score is written for multiple staves, including vocal parts and piano accompaniment. The lyrics are in French: "Bu_vons donc ouï bu_vons et chantons à la ron_de vi_ve l'ar_gent et lami_tié vi_ve l'ar_gent". The score includes dynamic markings such as *pp* (pianissimo) and *p* (piano), and a *solo* marking. The bottom section of the score includes a cello/bass line with the marking "C. B." and "1a C. B.".

gent et la mi tie bu, vous donc ou bu, vous et chantons à la ron, de vi, ve lar, gent et la mi.

bu, vous donc ou bu, vous et chantons à la ron, de vi, ve lar, gent et la mi.

bu, vous donc ou bu, vous et chantons à la ron, de vi, ve lar, gent et la mi.

C¹ 1^o G. B. //

- tié vive l'ar - gent et l'a - mi, tié buvons buvons et chantons à la ron - de
 - tié vive l'ar - gent et l'a - mi tié buvons buvons et chantons à la ron - de
 - tié vive l'ar - gent et l'a - mi tié buvons buvons et chantons à la ron - de

vi - ve l'ar - gent et l'a - mi - tié vive l'ar - gent vive l'ar - gent vi - ve l'ar - gent et l'a - mi - tié bu -

vi - ve l'ar - gent et l'a - mi - tié vive l'ar - gent vive l'ar - gent et l'a - mi - tié

vi - ve l'ar - gent et l'a - mi - tié vive l'ar - gent vive l'ar - gent vi - ve l'ar - gent et l'a - mi - tié bu -

F F
 C^{ue} la P^{ue} FL. // //

- vons bu vons et chantons à la ron_de vi_ve lar gent et la - mi tié vi_ve lar.
 buvons buvons et chantons à la ron_de vi_ve vi_ve vi_ve lar gent vi_ve
 - vons bu vons et chantons à la ron_de vi_ve lar gent et la - mi tié vi_ve lar.

gent et la - mi - tié vi - ve l'ar - gent et la - mi - tié bu - vons chan -
 vi - ve l'ar - gent et la - mi - tié bu - vons chan -
 gent et la - mi - tié vi - ve l'ar - gent et la - mi - tié bu - vons chan -

tons buvons chan tons buvons bu vons

tons buvons chan tons buvons bu vons

tons buvons chan tons buvons bu vons

SCÈNE ET CHOEUR.

P^{re} Flûte
G^{re} Flûte
Hautbois
Clarinettes
en LA
Cor en MI
Cor en RÉ
Bassons
Trombones
Ophicleïde
Timbales
Violons
Alto
Dans les Couffises
LAZARILLO
COFFÉLO
CHŒUR
Violoncelle
Contre-Basse

Cors. en Mi
 Cors. en Ré
 F
 F
 P
 P
 P
 P
 Lazarillo.
 en mer — quand j'en ar — ri — ve quand Ri — ta tout a l'heure et dans ce lieu m'at —
 allons par — tons
 par — tons
 F P

8055. R.

tend non pas non pas eachons nous prudemment

Tremolo. **Piu mosso.**

Chœurs **cresc.**

Niharlo. **cresc.**

qui va la qui frappe a cett'heure aussi fort votre ami Nihar do

111

recit.

Cojuéto.

Ouvraiment oui chez moi c'est le corregidor que j'ai fait appel.

recit. 8055. II.

ler et c'est le coup de maître dans l'intérêt commun je vous mes bons a mis vous denoncer a lui quand vous se-rez par-
C'est la C-B. //

tis pour détourner de moi tout soupçon Un des chœurs. c'est prou dent car en fin je
mais c'est traître

re-te et pour tou-jours vous par- tez que Dieu gar-de et vos biens et vos jours

8055 R.

The musical score is written for a string quartet, consisting of four staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *p* (piano), *pp* (pianissimo), *ppp* (pianississimo), *dim.* (diminuendo), *arco.* (arco), *Tremolo.* (tremolo), and *pp* (pianissimo). A *Solo.* marking is present above the second staff. The vocal line, written on a single staff, includes the lyrics: "sans peur mar - chons sans bruit". The score concludes with the number "8035.R." and the marking "pp arco."

p
Solo.
p
dim.
ppp
arco. pp
 sans peur mar - chons sans bruit
 sans peur mar - chons sans bruit.
arco.
p Tremolo.
 8035.R.
pp arco.

A handwritten musical score on 15 staves. The notation is in a key with two flats (B-flat and E-flat) and a common time signature. The score is organized into systems. The first system consists of the first five staves. The second system consists of the next five staves. The third system consists of the next five staves. The fourth system consists of the final five staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. The handwriting is in ink and appears to be from the 19th or 20th century.

Gr. Flute

Handwritten musical score for Gr. Flute, page 254. The score consists of 14 staves. The first staff is labeled 'Gr. Flute'. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The first staff has a 'Silence.' marking above it. The second staff has a 'p' marking below it. The third staff has a 'p' marking below it. The fourth staff has a 'p' marking below it. The fifth staff has a 'p' marking below it. The sixth staff has a 'p' marking below it. The seventh staff has a 'p' marking below it. The eighth staff has a 'p' marking below it. The ninth staff has a 'p' marking below it. The tenth staff has a 'p' marking below it. The eleventh staff has a 'p' marking below it. The twelfth staff has a 'p' marking below it. The thirteenth staff has a 'p' marking below it. The fourteenth staff has a 'p' marking below it. The score ends with a double bar line.

Récit. cresc:

1. Violons.

2. Violons.

Altos.

Ritta.

Violoncelle.

Contre-basse

bruit il prend que ce soir, vous l'attendez Nithardo. Coguêlo.

sans doute pour parler ma-ri-a-ge oh non pas il s'agit d'une al-

Nithardo. Coguêlo.

fa-ve plus grave en-core je vous é-coute Le ha-sard et mon zé-le ont remis en mes

trémolo. trémolo.

mains des avis pré-ci-eux des do-cu-ment cer-tains qu'un ci-toyen fi-dè-le a vos-sins je confi-e

pro-fi-tez en Ni-thar-do. Oh ciel grace a vo-lre se-cours je tiens-en-fin ce fil qui m'échappait tou-

-jours oh par vous-je tri-omphe et j'aurai du gé-ni-e vous-serez le hé-ros le sauveur de ca-

N.° 11

QUATUOR ET CHŒUR FINAL.

All. Giusto.

Petite Flûte.

Flûte.

Hautbois.

Clarinettes
en LA.

Cors en mi^b.

Cors en LA $\frac{1}{2}$ bas.

Trompettes
en mi^b.

Trompettes
en RÉ.

Bassons.

Trombones.

Ophicléide.

Timbales
mi $\frac{1}{2}$ si^b.

Violons.

Altos.

RITTA.

LAZARILLI

COIFFÉLO.

NITHARDO.

Violoncelles.

Contre-Basses.

Dix heures

Tous

je frè. mis

da rendez vous

pp

pizz

pizz

F

Ct.

C^c en m^b.

pizz

arco

pp arco

pp

Cij

J.

gnore et ne le connais pas

dans cette demeure qui l'a _ mè _ ne

réponds i _ ci que viens tu faire

pizz

pp arco

pp

pizz

crains pour toi quelque danger va t'en
des dangers en est il avec mon talis - man la la la la la

Grand

pizz

pizz

ton père aus si
je crains quelque embuscade des siens il veut peut être avertir la bri gade

Récit.

265

Hautb.

trem.

Nithardo.

vas cours au premier poste et sur le champ re- viens pour conduire en prison le susdit cama- ra- de

tremolo

en prison et pour

Fl.

Largo

Hautb.

Cl. en UT.

B^{ns}

quoi

en prison

et pourquoi

vous le savez très bien

je ne

Andante

Violoncelle
Hautb.

Cl.
C^{es} en mi^b.

B^{as}

pizz

pizz

pizz

Laz.

sais je ne sais que ré-pon-dre j'ai perdu j'ai perdu mon pouvoir mon pouvoir et d'honneur d'honneur c'est à con-

pizz

pizz

C^{es} en mi^b.

pp

arco

arco

arco

pizz

pizz

pizz

fon-dre et je n'ai plus d'es-poir et je n'ai plus d'es-poir plus d'es-poir et je n'ai plus d'es-

arco

pizz

pizz

The musical score is written on 20 staves. The top 10 staves are for the orchestra, and the bottom 10 staves are for the voice. The music is in G major and 4/4 time. The lyrics are in French and describe a state of despair and confusion.

The lyrics are:

sert tout sert à le con - fon - dre et pour nous plus d'es - poir et pour nous plus d'es - poir plus d'es - poir
 et je n'ai plus d'es - poir et je n'ai plus d'es - poir et je
 un mot peut me con - fondre et l'on va tout sa - voir et l'on va tout sa - voir et l'on va tout sa - voir et l'on
 - rai je saurai le con - fon - dre et remplir mon de - voir et remplir mon de - voir et rem -

The score includes various musical notations such as notes, rests, and dynamic markings. The word "arco" is written above the string staves at the beginning of the second system.

Hautb.

Cl.

C² en MI.

C² en SOL.

pp

pp pizz

et pour moi plus d'es-poir il ne sait il ne sait que ré - pon -

n'ai plus d'es-poir je ne sais je ne sais que ré

va tout sa-voir que faire et que ré-pondre

- plir mon de-voir il ne sait que ré-pon-dre il est en mon pou

pizz

RO 35. R.

dre il est en leur pou - voir, et tout sert tout sert à le con - fon -
 - pondre et je n'ai plus d'es - poir j'ai per - du j'ai per - du mon pou -
 ah je n'ai plus d'es - poir un mot peut me con - fon - dre
 - voir je sau - rai le con -

dre et pour nous plus d'es-
 voir j'ai per- du mon pou- voir
 et l'on va tout sa- voir
 - fondre et remplir mon de- voir
 il ne sait il ne sait que ré- pon- dre et pour nous et pour nous plus d'es-
 je ne sais je ne sais que ré- pon- dre et je n'ai et je n'ai plus d'es-
 un seul mot un mot peut me con- fon- dre et l'on va et l'on va tout sa-
 je sa- rai je sa- rai le con- fon- dre et rem- plir et remplir mon de-
 pizz
 pizz
 pizz
 pizz
 pizz

Solo
 arco
 cres
 cres arco
 poir plus d'espoir
 et pour nous plus d'espoir plus d'espoir
 - poir et je n'ai plus d'es- poir plus d'es- poir et je n'ai plus d'es-
 - voir ah je n'ai plus d'es- poir plus d'es- poir ah je n'ai plus d'es-
 - voir je saurai remplir mon de- voir il est en mon pou-
 cres
 arco

All.

Musical score for a piece, likely a symphony or concerto, featuring multiple staves with musical notation and lyrics. The score is divided into two main sections. The first section on the left contains several staves of music with dynamic markings like *P* and *pp*. The second section on the right, marked *All.*, continues the music with more complex notation and includes lyrics in French. The lyrics are: "d'es - poir", "- poir d'es - poir", "- poir d'es - poir", "- voir mon de - soir je saurai le confondre et remplir non de - voir", and "et moi je veux sa...". The score includes various musical notations such as notes, rests, and dynamic markings like *F*, *pp*, *pizz*, and *F > p*.

274

Fl.

Cl.

B^{ss}

voir pour quel crime on m'ar rête on ne peut m'en le ver ce plaisir

Nit.

vo. lon. tiers

puisque vous l'igno.

V^l^h et C-B.

Fl.
Cl.
C.^{es}
B.^{us}

P

- fi ces ils ont des af. fi. des des amis prompts et surs et sans crainte dit on se glissent dans nos murs aux signal con. ve.

C.^{es}

Meno mosso

Meno mosso

- nu donné par leurs com. pli. ces c'est la Haca. ril. la de Grena. de cet air que tout à l'heure i. ci vous fredonnez men

Meno mosso

Fl.

Cl.

a piacere.

je comprends

cher c'est heureux l'on i-ignorait en-cor ces détails impor-tants c'est a lui qu'on les

Fl.

Hautb.

Cl.

B^{ss}

Laz.

que j'estime et j'ho.no.re mais d'une grave er.reur je me plains à bon droit je suis in-no-

doit ce loyal ci-toy-ens

P

27

de suite en LA

en MI

en RÉ

p

p

p

p

p

p

p

cent je m'ex- plique absent depuis un an j'arri- ve du Mex- ique aujour d'hui je dé-
vous et comment

Fl.
Hautb.
B³

bar-que ce permis de li-vre par le Corre-gi-dor par vous
et quelle preuve en cor par moi

F P

Hautb.
C³
B³

pizz arco solo PP P

nous de Ca-dix premier Corre-gi-dor nous at-tes-tons pour qu'il en fasse u.

pizz arco PP

Fl. 2.

Hautb.

Cl. en Mi.

pp

1^o

sa - ge que Jean Laza - ril lo - marin de le - qui - pa - ge du vais - seau le san Salva - dos ar - rive du Mex.

arco

Cl.

B⁷

p

p

p

1^o

que et qu'il a dans ce port fi - de - le - ment su - bi sa quaran - tai - ne

Nth.

en effet on le croit un son venir con

ce n'est pas sans pei - ne

en effet

oui

je crois le re-con-nai-tre

Riffa.
 Coj.
 ni moi
 mais je n'y comprend rien
 ni moi non

en Mi.
en LA.
en Mi.
en Ré.

Nith il ne sait que re-pondre et malgre son sa-voir tout sert à le con-
Lazarillo il ne sait que repondre je reprend mon pouvoir

plus .

8035. R.

fon - dre en moi renaît l'es - poir il ne sait que répon - dre
et prêt à le confondre en moi renaît l'es - poir il ne sait que répon - dre
que faire et que ré - pon - dre je suis en son pou -
d'honneur'est à con - fon - dre je croyais tout sa -

#

et malgré son savoir
je reprends mon pouvoir
un mot peut me con
fon - dre car il doit tout sa
voir tout savoir
il ne sait il ne
voir
pon - dre ni rien ap - per ce voir

sait que répondre et mal - gré malgré tout son sa - voir tout semble le con - fon - dre en moi re -

il ne sait il ne sait que répon - dre malgré son sa - voir je reprends je re -

un mot peut me confondre car il doit tout savoir car il doit tout sa - voir car il doit tout sa -

d'honneur c'est à confondre je croyais tout savoir je croyais tout sa - voir je croyais tout sa -

re - nait re - nait Pes - poir en moi re - nait Pes -
poir je reprends je reprend mon pouvoir je reprends je re prends je reprends je reprends mon pouvoir
voir car il doit car il doit tout savoir car il doit tout savoir car il doit car il doit tout savoir
voir je croyais je croyais tout savoir je croyais tout savoir je croyais je croyais tout savoir
C^{mo} la C.B. //

The musical score consists of 12 staves. The first 10 staves are instrumental, with various dynamic markings (F, FF, P) and articulation marks (accents, slurs). The 11th staff contains the French lyrics for a vocal part. The 12th staff is a double bar line, indicating the end of a section.

Lyrics (French):

Staff 11	Staff 12
- voir il ne sait	que répon - dre
- voir il ne sait	il ne sait que ré - pondre
- voir il ne sait	il ne sait que ré - pondre
- voir un mot peut	me confon - dre
- voir je ne peux	rien répon - dre

et malgré son sa-voir il ne sait que répon- dre

je reprends mon pou-voir il ne sait que répon- dre

je suis en son pou-voir un mot peut me confon- dre

je croyais tout sa-voir je ne sais que répon- dre

FF

253

il ne sait que ré-pondre et malgré son sa-voir tout semble le con-fondre en moi renait l'es-
 il ne sait que ré-pondre je re-prends mon pou-voir et prêt à le con-fondre en moi renait l'es-
 un mot peut me con-fondre car il doit tout sa-voir que faire et que ré-pon-dre je suis en son pou-
 tout semble le con-fondre je croyais tout sa-voir d'honneur c'est à con-fondre je ne peux rien sa-

renait l'es-poir en moi re_nait l'es-poir

renait l'es-poir en moi renait l'es-poir

mot peut me con-fondre je suis en son pou-voir

fondre je croyais tout sa-voir et ne peut rien re-pondre ni rien apperce-voir

Meno mosso

en MI
 en LA.
 en MI.
 en RÉ.

Lazarillo
 il ne sait que répon - dre et malgré son sa - voir tout sert à le con -
 il ne sait que répondre je reprend mon pouvoir

C. C. la C-B.

8055. R.

fon - dre en moi renait l'es-
poir et prêt à le confondre en moi renait l'es-
poir

il ne sait que ré-pon - dre
il ne sait que ré-pon - dre
que faire et que ré-pon - dre je suis en son pou-
d'honneur c'est à con- fon - dre je croyais tout sa-

et malgré son savoir en moi renait l'espoir il ne sait il ne

je reprends mon pouvoir en moi renait l'espoir

voir un mot peut me con-fon-dre car il doit tout sa-voir tout savoir

voir et ne peut rien ré-pon-dre ni rien ap-perce-voir

sait que répondre et mal - gré malgré tout son sa - voir tout semble le con - fon - dre en moi - re -
 il ne sait il ne sait que ré - pon - dre malgré son sa - voir je reprends je re -
 un mot peut me confondre car il doit tout savoir car il doit tout sa - voir car il doit tout sa -
 d'honneur c'est à confondre je croyais tout savoir je croyais tout sa - voir je croyais tout sa -

naît re - naît l'es - poir en moi re - naît l'es -
poir je reprends je reprend mon pou- voir je reprends je re- prends je reprends je reprends mon pou-
voir car il doit car il doit tout sa- voir car il doit tout sa- voir car il doit car il doit tout sa-
voir je croyais je croyais tout sa- voir je croyais tout sa- voir je croyais je croyais tout sa-
C^{obc} La C-B. //

poir en moi renaît l'es - poir re - naît l'es - poir en moi renaît l'es - poir re - naît l'es -
 voir en moi renaît renaît l'es - poir re naît l'es - poir en moi renaît renaît l'es - poir re naît l'es -
 voir il doit il doit tout sa - voir il doit tout sa - voir il doit il doit tout sa - voir il doit tout sa -
 voir je croyais tout sa - voir je croyais tout sa - voir je croyais tout sa - voir je croyais tout sa -

C^{ac.} la C-B. // // //

- poir en moi renait renait l'es_poir renait l'es_poir
 - poir en moi renait renait l'es_poir renait l'es_poir
 - voir car il doit il doit tout sa_voir tout sa_voir
 - voir oui jecroyais tout sa_voir tout sa_voir

8035 R

Recit

Je sais tout main_tenant et je me tais si vous voulez

Coj. ô ciel que dois-je

Laz.

devenir mon beau père vraiment alors

faire que vous faut-il jamais ja_mais ja_mais

Cl. en LA.

Cl. en *PP* LA

Bn. *p*

pp

pp

Joy-eu - se Xa - ca - ril - la chansons vive et gen - til - le

moi lui donner ma fil - le je tremble pour mes jours

PP

Hautb.

Cl. *p*

p

p

pro - te - ge mes a - mours j'im -

mau - di - te Xa - ca - ril - la t'entendrais - je tou - jours

PP

- plo - re j'im - plo - re ton se - cours de cet air qu'avec bonheur je chan - te sei -
 Nit.
 qu'est ce donc

Musical score for a vocal and instrumental ensemble, page 301. The score features multiple staves with musical notation, including treble and bass clefs, key signatures of one sharp (F#), and various dynamics like "cres", "F", "p", and "solo". The lyrics are in French and appear at the bottom of the page.

gneur ne soyez pas sur-pris je puis l'aventure est pi-quant - te vous di-re comment je l'ap.

Hautb.

pris - Cej. Mon - sieur monsieur de grâ - ce ch bien serais - je vo - tre

je le voudrais mais le Corré-gi-dor a ma pa-ro-le
 on peut la lui reprendre
 jamais
 qu'est-ce donc

p cres.
 gendre
 Nit.

This page of a musical score features 18 staves. The top ten staves are for instrumental parts, including woodwinds and strings, with dynamic markings such as *F* (forte) and *P* (piano). The bottom eight staves are for vocal parts, with lyrics in French. The lyrics are: "c'est bien il va se rendre re-pete comme moi cet air cet air en cor". The score includes various musical notations such as notes, rests, and dynamic markings.

en mi
 en ré
 en mi
 en ré

pp

pizz
pizz
pizz

Ritto *F*

joyeu - se Xaca - riLla
 et air en - cor joyeu - se Xaca - riLla
 maudite Xaca - riLla
 a la voix de sa fille

chanson vive et gen - tille
 chanson vive et gen - tille
 t'entendrais-je tou -
 quel trouble en ces yeux brille

F

protè - ges a - mours
 protè - ges a - mours
 jours de plus voici ma fil - le parté geant ses a - mours je cède de je cède à vos a -
 dois - je donc en ce jour craindre pour mes a - mours

j'im - plo - re j'im - plo - re ton se
 j'im - plo - re j'im - plo - re ton se

Allegro.

307

Musical notation for a piece in 2/4 time, marked "Allegro." The page contains 18 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "cres" (crescendo). The music is written in a key signature of one sharp (F#). The notation is dense, with many notes and rests across the staves. The page is numbered 307 in the top right corner.

CHORUS

First Flute part (1^{re} Fl.) includes dynamic markings *cres* and *dim*.

Chorus part includes the following lyrics:

Qu'on le sai - sis - se à l'instant mè - me al - lez c'est par -

Qu'on le sai - sis - se à l'instant mè - me al - lez c'est par -

Qu'on le sai - sis - se à l'instant mè - me al - lez c'est par -

For-dre su-prê-me du grand Corré-gi-dor de notre grand Corré-gi-dor qui veille ici sur
 For-dre su-prê-me du grand Corré-gi-dor de notre grand Corré-gi-dor qui veille ici sur notre sort qui
 For-dre su-prê-me du grand Corré-gi-dor de notre grand Corré-gi-dor qui veille ici sur notre sort qui

no - tre sort qui veille i - ci sur no - tre sort vi - ve

no - tre sort qui veille i - ci sur no - tre sort vi - ve le grand Cor. régi - dor qui veille i - ci sur

no - tre sort qui veille i - ci sur no - tre sort vi - ve le grand Cor. régi - dor qui veille i - ci sur

ppizz PP F PP

ppizz

ppizz

sf

[illegible]

Hautb.

Hautb.
 B.
 Cl.
 Cor.
 non non c'est une erreur je fus mal informé
 pizz.

1^{re} Fl.

1^{re} Fl.
 Fl.
 Hautb.
 Cl.
 Cor. en sol.
 solo
 Tromp.
 B.
 Laz.
 Al lons par lez par lez par lez par lez ou bien je parlerai moi même
 mal informé

Fl. *en ré.*

Ritua.

Coj.

je n'o-sais vous le di-re il ai-me ma fil-le

il en est ai-

P^{re} Fl.

Fl.

Hautb.

P *en ré.*

P

me

et mal gré ma pa-ro-le il de-vien-drait peu-être trop dan-ge-reux pour nous d'in-sis-

arco

pp

Fl.
 Unis.
 Hautb.
 Cl.
 C^{es} en R^e.
 Tromp.
 B^{es}.
 -ter
 je com-prends pour quoi vous pré-ten-diez ne pas le re-con-nai-tre
 C^{es} en R^e.
 cres
 cres
 je com-prends par in-te-ret pour moi je vous rends vos ser-
 C^{es} 1^{re} C-B.

ments mais pour notre autre af faire un rap port bien fi dele au con seil gé né ral par

A piacere.

F F F F F F F F F F F F F F F F
 F F F F F F F F F F F F F F F F
 F F F F F F F F F F F F F F F F
 F F F F F F F F F F F F F F F F
 F F F F F F F F F F F F F F F F
 F F F F F F F F F F F F F F F F
 F F F F F F F F F F F F F F F F
 F F F F F F F F F F F F F F F F
 F F F F F F F F F F F F F F F F
 F F F F F F F F F F F F F F F F
 F F F F F F F F F F F F F F F F
 F F F F F F F F F F F F F F F F
 F F F F F F F F F F F F F F F F
 F F F F F F F F F F F F F F F F
 FF FF FF FF FF FF FF FF FF FF FF FF FF FF FF

moi sera dressé et bons citoyens notre zèle par le pays du moins sera récompensé

A piacere.

The musical score is arranged in systems. The upper staves include woodwinds (flutes, oboes, bassoons) and strings (violins, violas, cellos, double basses). The lower section features vocal parts with the following lyrics:

Vi - ve le grand Cor. ré - gi - dor qui veille i - ci sur notre sort vi - ve vi - ve le grand Cor. ré - gi -
 Vi - ve le grand Cor. ré - gi - dor qui veille i - ci sur notre sort vi - ve vi - ve le grand Cor. ré - gi -
 Vi - ve le grand Cor. ré - gi - dor qui veille i - ci sur notre sort vi - ve vi - ve le grand Cor. ré - gi -

Dynamic markings include *pp* (pianissimo) and *pizz* (pizzicato). The string section also includes *arco* (arco) markings.

18

dor vi ve le grand Cor-ré-gi dor vi ve le grand Cor-ré-gi

vi-ve le grand Corré-gi - dor vi-ve le grand Corré-gi - dor

vi-ve le grand Corré-gi - dor vi-ve le grand Corré-gi - dor

vi-ve le grand Corré-gi - dor vi-ve le grand Corré-gi - dor

C^{or} la C-B.

This page of musical notation, numbered 320, contains a complex arrangement of music across 18 staves. The notation is written in a system with a key signature of one sharp (F#) and a common time signature (C). The music is characterized by dense, repetitive rhythmic patterns, particularly in the upper staves, which appear to be for a keyboard instrument. The lower staves feature more melodic lines with various accidentals, including naturals, sharps, and flats. The notation is dense and fills the page, with many notes and rests. The paper shows signs of age, including some staining and discoloration.

